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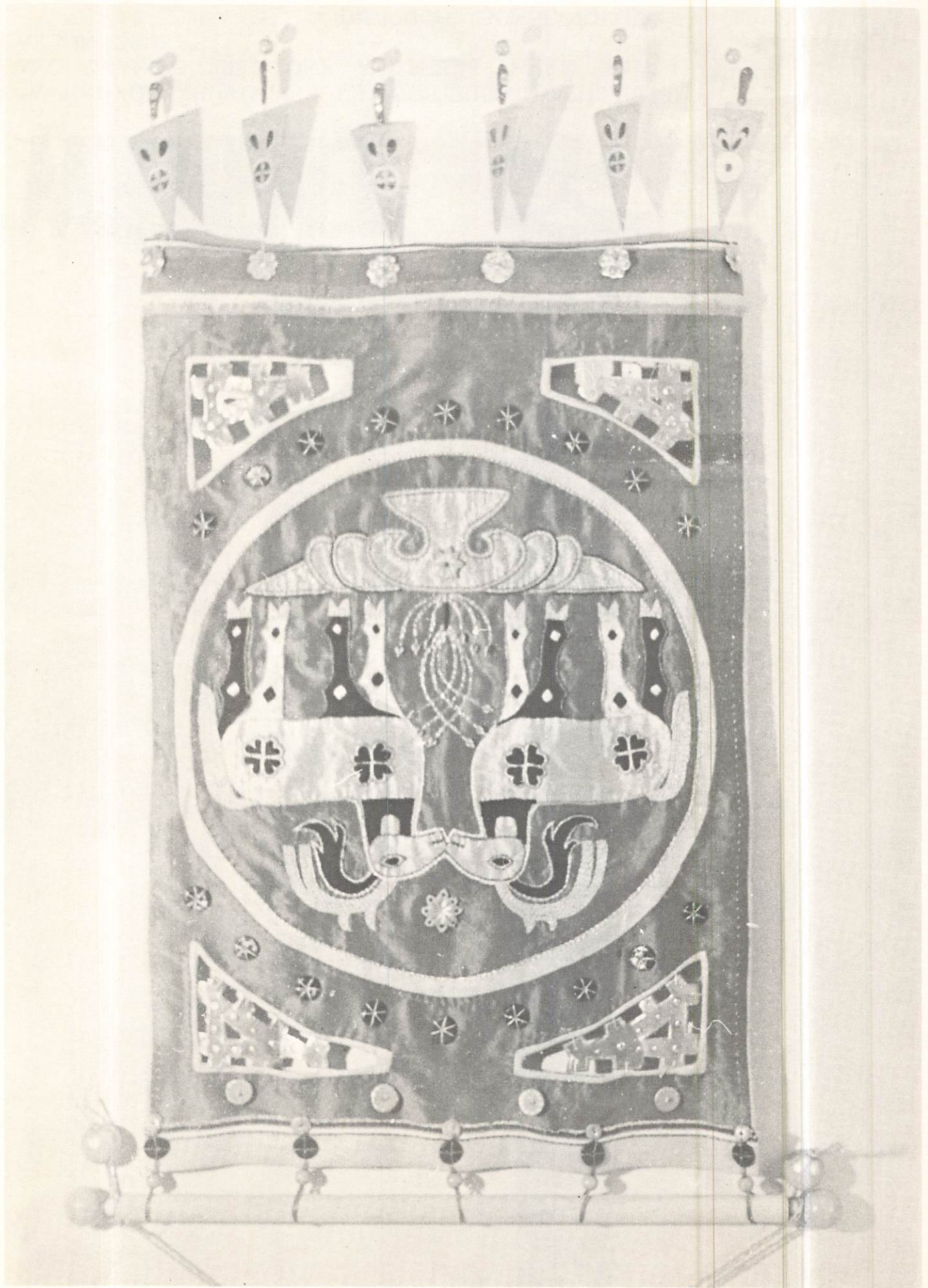
A graphic design featuring the word "BANNERS" repeated in various sizes and orientations, along with "ETC.", on a textured, light brown background. The text is rendered in a bold, black, sans-serif font. The largest instance of "BANNERS" is centered horizontally and partially obscured by other text. To its left, a smaller "BANNERS" is positioned above another "BANNERS". Below the central "BANNERS", the words "BANNERS" and "BANNERS" are stacked. To the right of the central "BANNERS", the words "BANNERS" and "BANNERS" are stacked, followed by "ETC." in a large, bold font. The background has a subtle, vertical crease and a few small, dark specks, giving it a textured appearance.

BV  
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 1968













# WHEREVER



"WHEREVER CHRISTIANS LIVE TOGETHER CONVERSING  
AND DEALING WITH ONE ANOTHER, THERE THEY  
ARE IN CHRIST"

DIETRICH BONNHOEFFER



BV  
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1968

# BANNERS BANNERS BANNERS ETC.

ROBERT W. ANDERSEN

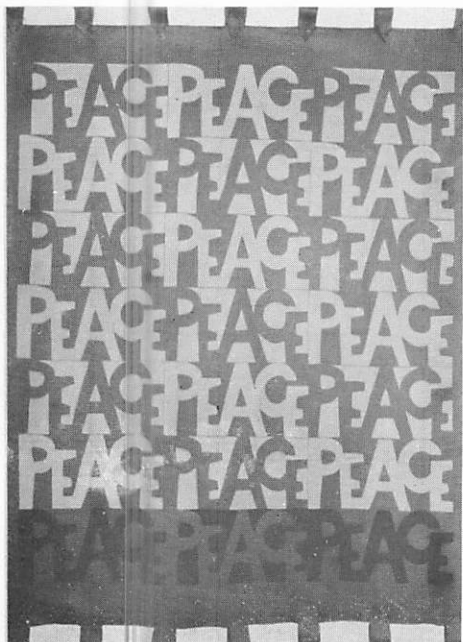
RICHARD R. CAEMMERER, JR.

Lancaster United Methodist Church Library  
Lancaster, California

Christian Art Associates - Chicago, Illinois



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Theology Library  
SCHOOL OF THEOLOGY  
AT CLAREMONT  
California

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First Edition - October, 1967

Second Edition - September, 1968

Published by  
Christian Art Associates  
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Chicago, Illinois 60626

House banner in felt, "Peace", by R. Andersen.



# What is ALL THIS ?? BA

What is all this banner business? Is someone trying to revive the Middle Ages? Is it really necessary to get so "arty" in order to have a meaningful liturgy? You are bound to hear these questions asked wherever banners are used. And, as is the case with most questions, they deserve answers.

This "banner business" is, generally speaking, an attempt to get people involved in the actions of the liturgy. It is a relatively small attempt, compared with all of the ecumenical movements, expressions of laity groups and the like, but it is an intense attempt. What makes it intense is that banners involve the minds and eyes of people, often whether they like it or not. Color is stimulating, and to find it suddenly and in an unexpected place, it attacks the relative calm and antiseptic reality of the church room.

A billion dollars was once spent yearly on the building of churches. It can be safely estimated that at least three-fourths of this money was spent thoughtlessly . . . or needlessly . . . or with no thought or care given to the liturgical and worship needs of the congregations. These strange architectural abominations called churches dotting the country speak of a confusion and turmoil which is not simply aesthetic but also theological. And with it all, the average church member (whoever that is) is left with only a vague notion as to the part he plays as a member of the body of Christ.

This book is intended for this person. It is hoped that here might be presented one way to involve a total community of Christians . . . acting and reacting upon one another with symbols and color and motion and joy.

In a way this book is a kind of banner . . . with unexpected signs and combinations of forms. Our intention is for you to be delighted and joyful as you read . . . but more. Our intention is also that you make use of what you find here so that your joy and delight might be of assistance to your community, the church. Perhaps with such assurance you can clarify the significance of the individual to the total body of Christ.

We should like to thank the Arts Committee for the 450th Reformation Anniversary for its support and encouragement of this project. Also our thanks go to Mr. Joseph Paluch for his untiring assistance in getting the job done.

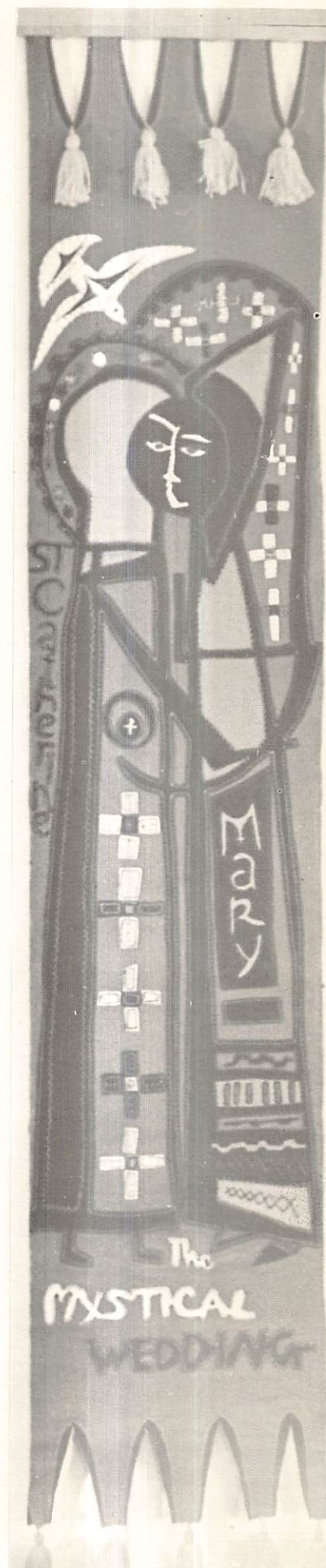
Richard R. Caemmerer, Jr. & Robert W. Andersen

October, 1967 V

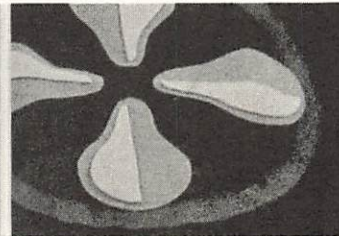
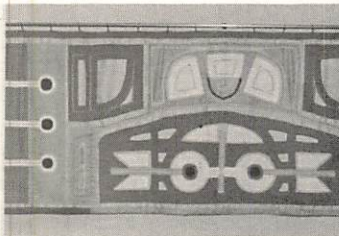
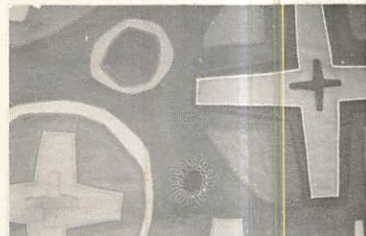
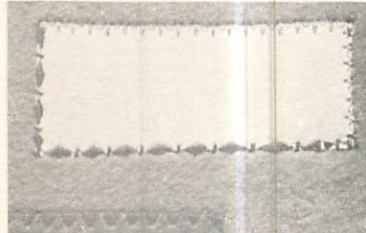
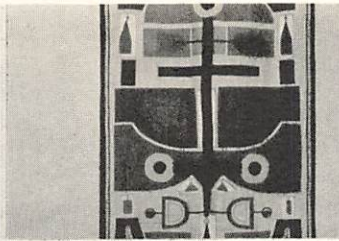


Our special thanks to The Art Institute of Chicago for permission to use photographs of works in their collection, and to Virginia Bath, Charlene Burningham, Barbara Meyer, George Schneider and others who have given their assistance in preparing this booklet.

Design and layout by Robert W. Andersen and George P. Schneider.



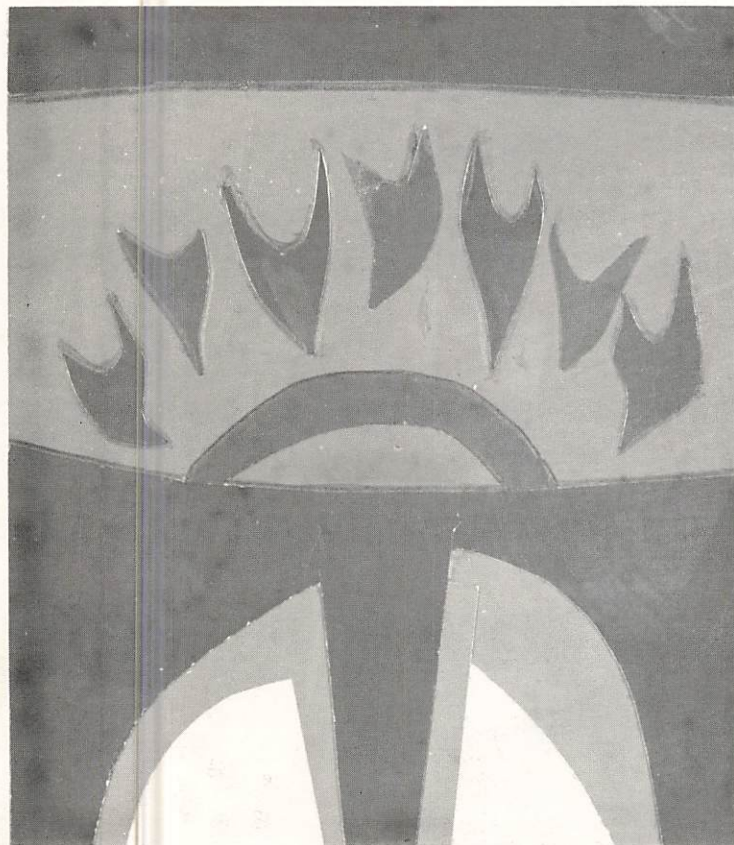
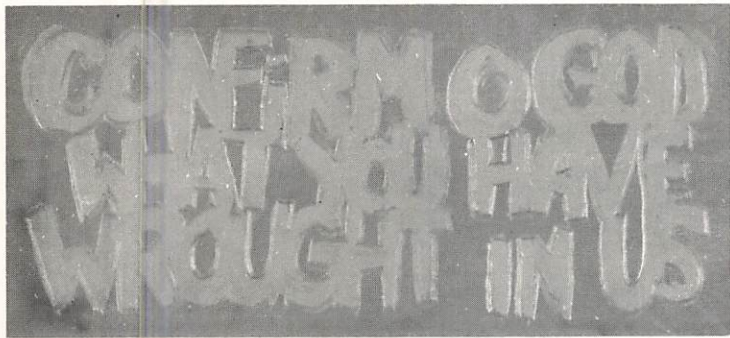
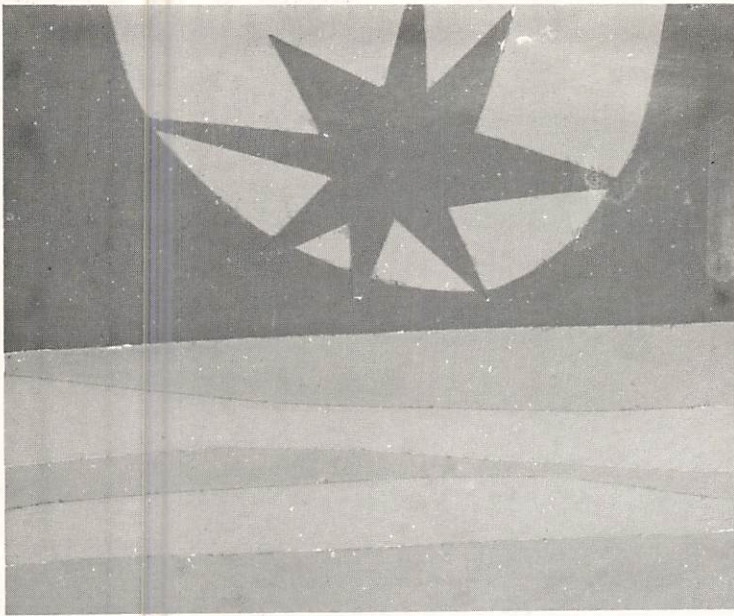




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Cut paper sketch for a banner in felt, R. Andersen.



Banners by R. Andersen,

Saint Philomena Church, Chicago.



**LET**

"LET US THANK GOD THAT HE MAKES US LIVE AMONG  
THE PRESENT PROBLEMS . . . IT IS NO LONGER  
PERMITTED TO ANYONE TO BE MEDIOCRE."

POPE PIUS XI

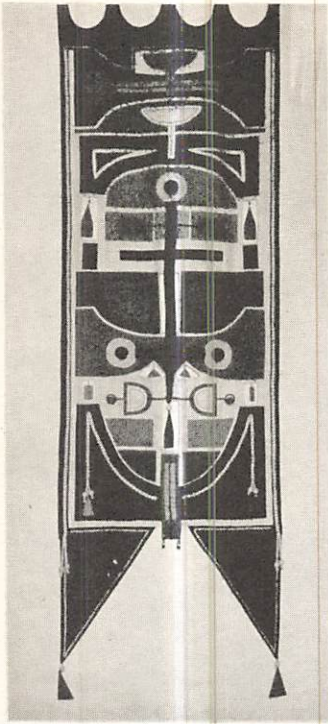


Banners by Norman LaLiberte as exhibited at the Vatican Pavilion, New York World's Fair, 1965, and at Rockefeller Chapel, the University of Chicago.





# THE NEED FOR NAF



Easter Banner, 7' x 2', by Virginia Bath, cotton applique on natural linen ground with embroidery in wool, linen and cotton threads and with moving wood and metal parts. "Broken" egg shape (hope - Resurrection); 3 circles (Eternity); triangle (Trinity); chalice and broken loaf (Last Supper).

The need for narrative illustration of Christian dogma, beliefs, tradition, etc., has disappeared from our culture. We are an educated, literate society that no longer needs to be "hit on the head" to receive a message, sacred or secular. Instead, we have reached a maturity that permits us to learn and absorb ideas through other means.

Our educational system and the growth of various mass communication media have raised the level of our intellectual capacities and have increased our visual awareness. We no longer depend on simple, sentimental narrative illustrations to evoke "pious thoughts and attitudes" because "pious thoughts and attitudes" are no longer enough. The goal is faith through knowledge and understanding - reflection and contemplation coupled with action. This reflection and contemplation can be facilitated through the use of signs and symbols.

The 2000 years of Christian tradition are rich in symbols, providing a visual translation of dogma and belief. Visual symbols assist and enrich most of our secular life. We react to certain colors and shapes. Letters and ciphers are also symbols with which we must cope every day, translating them instantly. Symbols can and do assist and enrich our spiritual life as well.

I do not mean that religious visual presentations must not be figurative, but that they need not be illustrative. Figurative images might again return to being used symbolically.

It seems proper, in this time of self-criticism, clarification and renewal, that liturgies be made more meaningful through the communicative means of signs and symbols. The changes of color, design and communication permitted by the use of hangings can assist in bringing about a better understanding of the seasons of the liturgical year or in facilitating contemplation of an important idea, person or event. They can lead us beyond the physical reality toward reflection on and contemplation of spiritual reality.

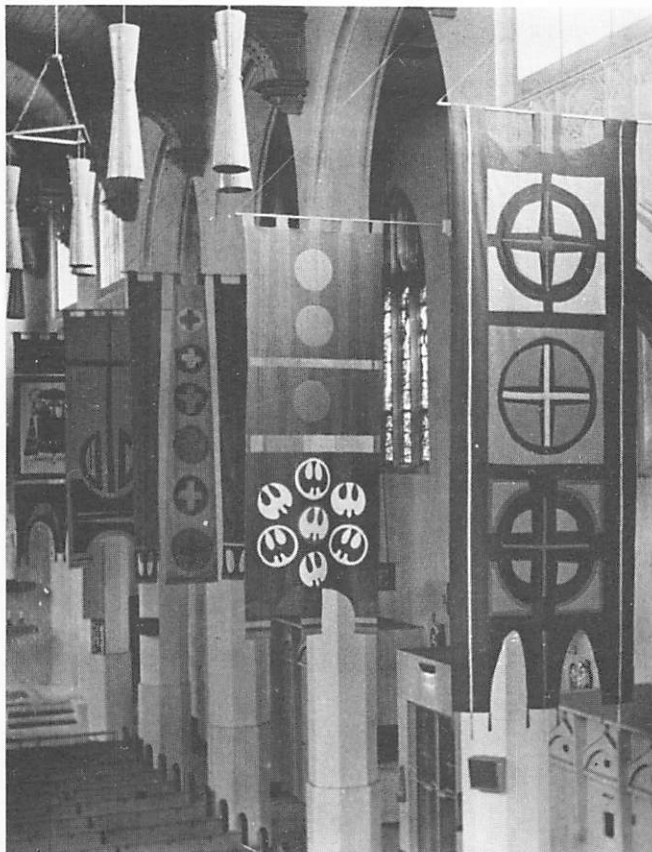
The new liturgies demand a vital visual accompaniment neither sentimentalized, as was the product of the Nineteenth Century, nor couched in terms of the dregs of misunderstood Expressionism, as has been the case in the recent past. The mere distortion of the image, without valid reason, has not produced meaningful religious art.

Many churches have already rid themselves of the saccharine, effeminate representations of Christ and other examples of "kitsch" in general. In an attempt to correct past mistakes, some of these buildings now appear stripped and cold and have sought means to enrich this apparent sterility. The current revival of the use of hangings has already provided enrichment for some of these churches.

Newly erected houses of worship will present problems demanding new solutions so that they may be vitally integrated into the spiritual life of the community.

Robert W. Andersen, 1967

Banners in felt applique by R. Andersen,  
Saint Philomena Church, Chicago.











Trinity Banner, Stitched with various fabrics and bells, R. Caemmerer Jr.



# Symbol

Symbol (sim'bol), n. an emblem or sign representing something else; a creed.

Webster's Dictionary





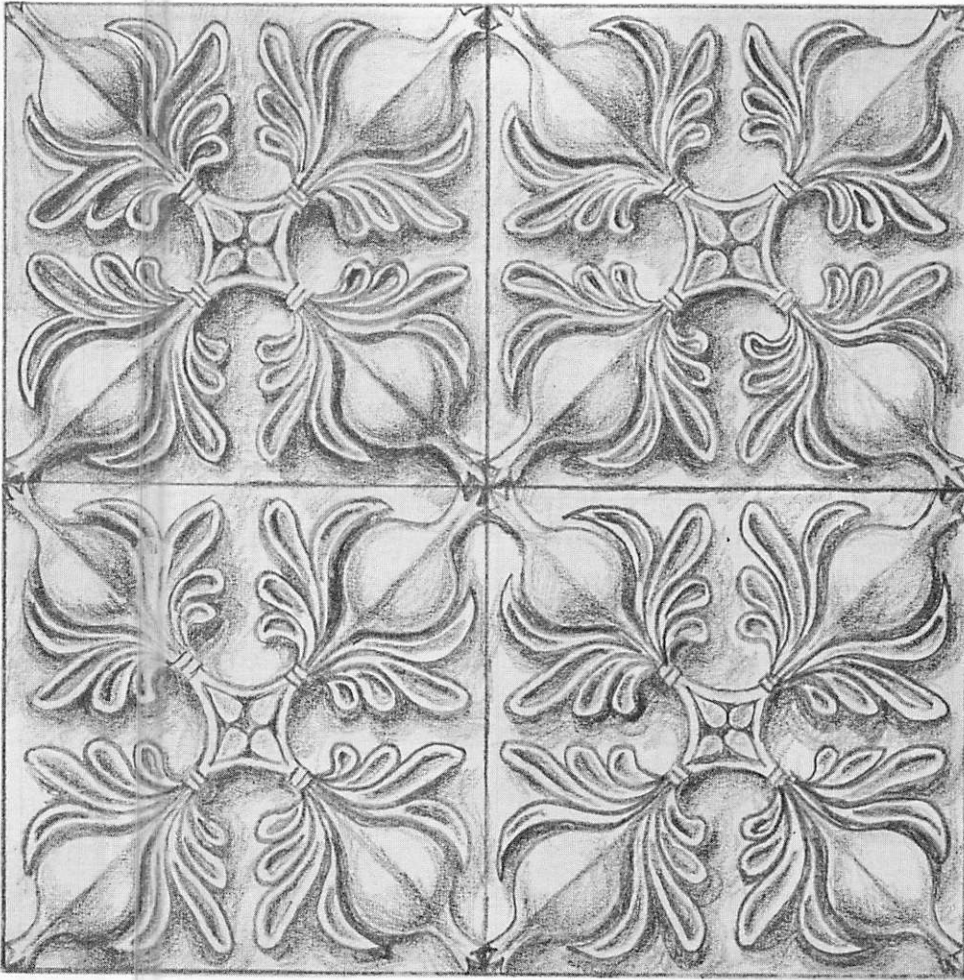
# The Christian use of Symbols

A banner, even with nothing on it, is a symbol. Its color suggests a mood, or a season of the Church Year. It moves in procession, or is moved by a slight breeze, and its motion suggests an aliveness.

Christianity, from its very birth, made much use of symbols. The reason for this was two-fold. First, symbolism is a kind of language, and the early Christian community developed a visual language, peculiar to it, that was largely symbolic. Secondly, Christianity sought to concentrate on matters most spiritual, de-emphasizing pictorial representations of the earthly world which offered them little hope and even less joy. The symbols used most often were those which told of hope and deliverance from death: the three men in the fiery furnace, Jonah in the whale, the Good Shepherd, Noah.

From a brief study of the symbolism of the early Church, we can observe and perhaps learn a few things helpful as we employ symbols today. First . . . there was a sense of simple joy created with these signs. Then, there was a community implied with the use of the symbol. That is, we sense a closeknit group of people for whom and to whom these symbols spoke. Finally, and quite pertinent for us, is the fact that the early Christian made extensive use of existing art forms and styles to relate their new truths. In other words, they did not invent a new style which we can call "Christian Art", but rather made do with what already existed. This resulted in some very interesting "collaborations" between what we might call the sacred and the secular. Christ is a beardless youth depicted much like Apollo, the Roman God of the sky holds up the Throne of Judgement, Orpheus becomes





Sassanid Pomegranate design, later adopted by early Christians as symbol of Christian Unity and the Resurrection, drawing by G. Schneider after a stucco relief.

the Good Shepherd. This phenomenon, carried to the present, could see banners in the churches employing type styles and images taken from magazine advertisements, or utilizing the exuberance of contemporary art styles such as Op and Pop.

As the Church grew, its buildings employed symbols everywhere. These became less abstract and more pictorial, but still were used to instruct and speak as well as to decorate. Byzantine art and the medium of mosaics, brought to the churches an unashamed display of color as well as an effect of deep mysticism. The iconography, that is the program of symbolism became more complex and more stylized. Subject matter was depicted with a simple directness which, combined with the mosaic media employing small cubes of color (tesserae), resulted in the most opulent and yet symbolically the most satisfying period in Christian art. Anyone involved in banner-making would do well to study this art period, if for no other reason than

4 to overcome any fear of using color in the church.

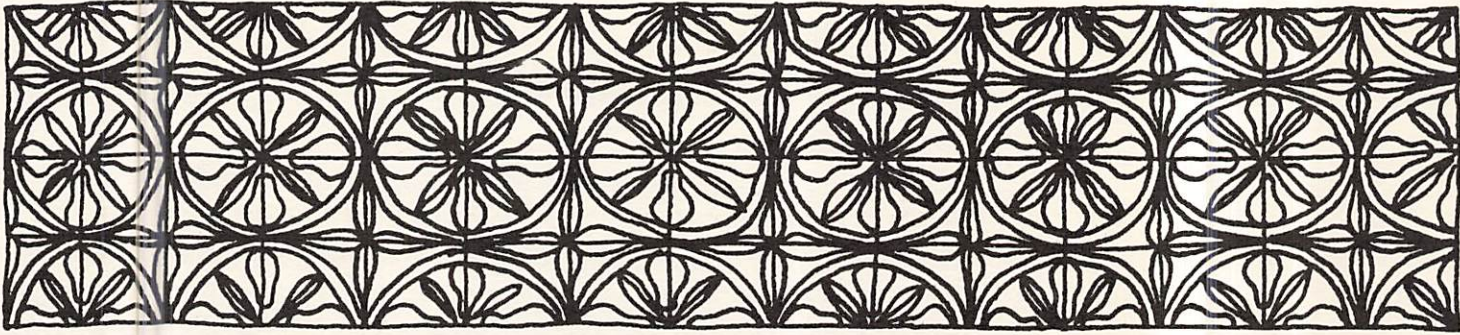


Banners are a portable form of art. Many are designed to be moved in procession, and very few would be impossible to roll up and carry under the arm. This portability is a suitable characteristic for church art. Of course, the children of Israel were nomadic. They left no architectural record and virtually no art of any size. The earliest Christians left their symbols inscribed into walls, and mosaics are virtually as durable as the walls to which they are attached. There was a time, however, when the portable arts were most important in the Church history. This was during the era of the "barbarians", the restless tribes of the North. They brought their styles from the North and the East . . . styles full of animal shapes and highly complicated vine and branch motifs. The work of the monasteries in producing richly illuminated Bibles and liturgical books assisted both in spreading the mission of the Church as well as the art style of the North and East. Eventually the Vandals, Saxons, and even the Vikings brought their styles to bear on what was eventually to become the Gothic style.

Most of these styles from the North were primitive and diagrammatic compared with those south of the Alps. The human figure was avoided whenever possible, and when used, seemed to be depicted as a caricature. It must be remembered that, while the Southern artists had a tradition to work from, the Northern artists started from scratch. The results are lively, decorative, colorful, sometimes naive and humorous, always dedicated to the task of propagating the faith. Along with books, the Northern artists executed magnificent metalwork and portable carved panels.

Romanesque and Gothic art emphasized the church building as a symbol in itself. In the former style, the church is the fortress, the protector, the separator of the sacred from the secular. The Gothic cathedral was the "City of God", the "New Jerusalem" into which the builders poured symbols of every element of human existence. Symbolism was here a kind of sacred language by which man, viewing the world about him, could interpret the actions of God in his life. A lily was Mary's virginity; a lion, Christ's resurrection from the dead. Keys meant that the figure standing next to them was St. Peter, an apple meant sin or salvation depending upon whether it appeared in the hand of Adam or Christ. The strawberry symbolized righteousness, the eagle referred to St. John. And so, throughout all of nature, man discovered useful reminders of God's plan for him.



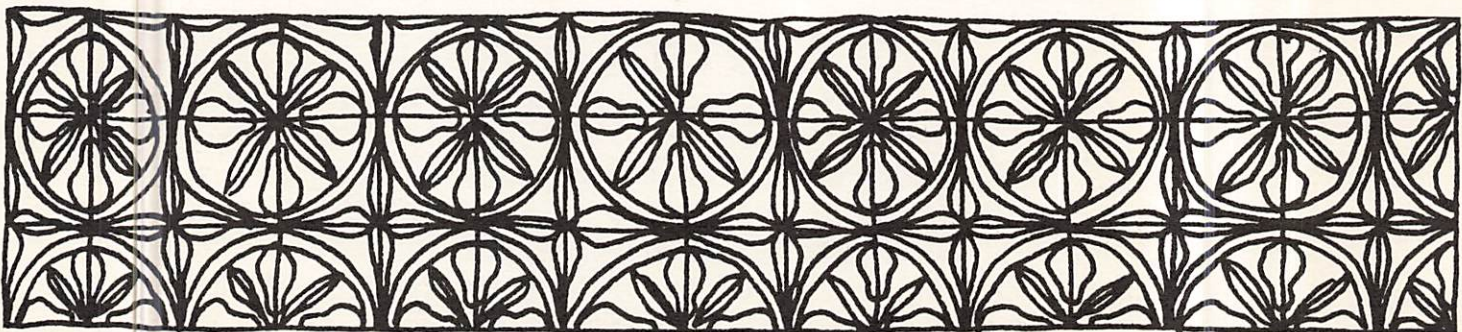


From the Renaissance until the present, art concentrated on the discovery of humanity. The beauty of the human body and the elegance of the world's textures became more of a concern than the depiction of the spiritual.

Today, the attempt to squeeze the matter out of a subject leaving only the symbol has begun to occur in the work of more and more artists. The divorce between art and the Church has allowed, however, very little competent work into the sanctuary . . . the Church being content to satisfy its art needs with fake symbols, manufactured by "religious" art goods houses. The work of Georges Roualt probably comes the closest to being strong 20th Century symbol, but very little of his work is found in churches. Matisse's Vence chapel might be said to contain contemporary symbols but I would suggest that they come closer to being simple and beautiful decoration.

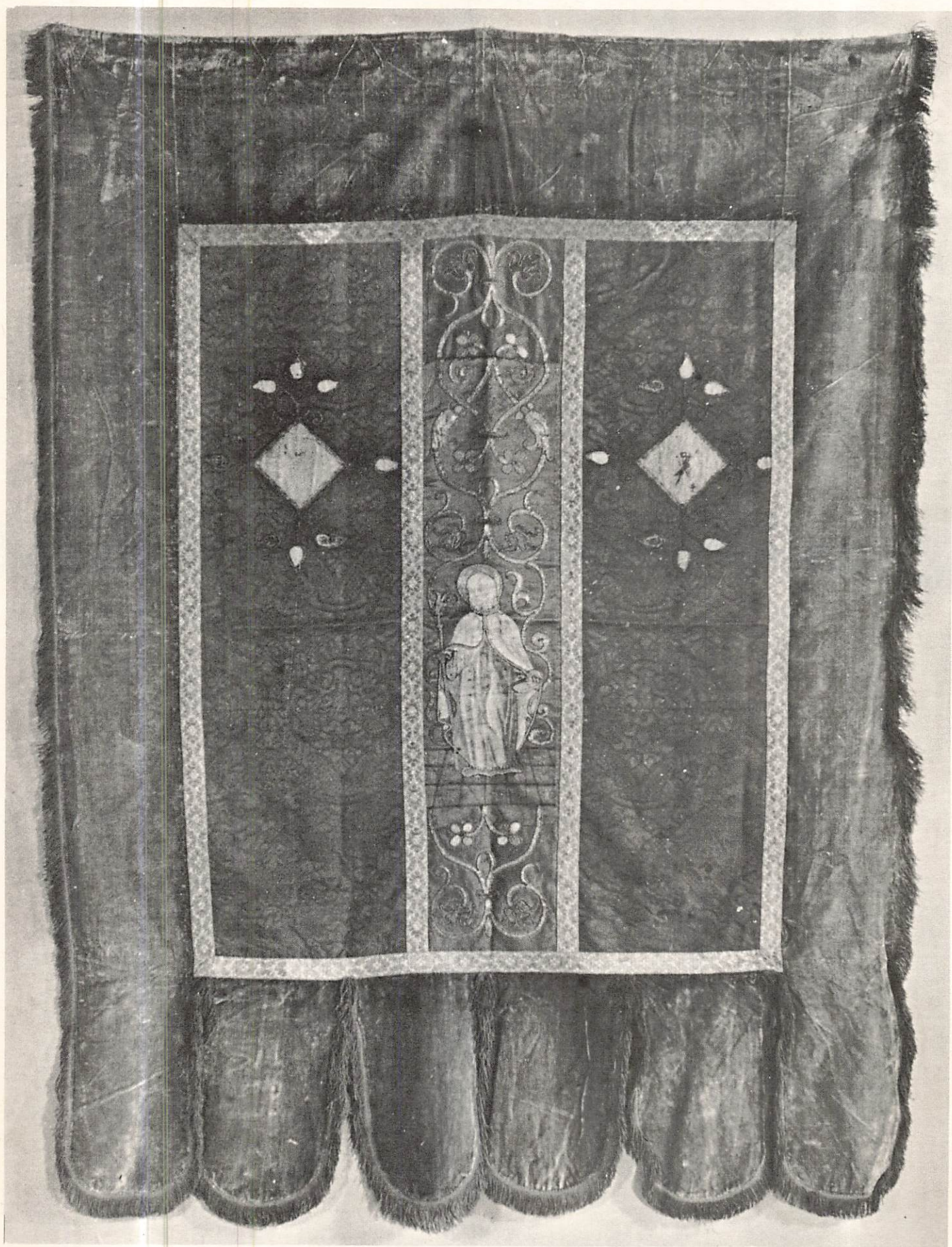
If anything is to be learned regarding the use of symbol in Christian Church history, it is this: the Church has always needed a strong visual means of expressing its faith and hope. These visual statements were never intended to be used as substitutes for the spoken word, but rather as liturgical and environmental motivators for speaking, learning and acting. Finally, it must be very obvious that no period of the Church's history relied entirely on those symbols of a previous era. Tradition is a good thing, but if tradition teaches anything it is that each age must determine its own voice and way of speaking.

Pear motif, symbol of the Incarnate Christ, by G. Schneider.



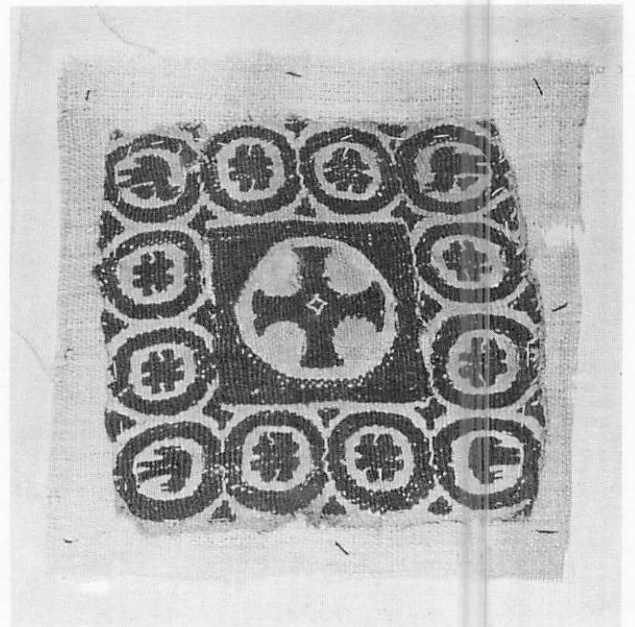


Banner, Spanish, Seventeenth Century, red satin band embroidered with gold scrolling enclosing a saint. Mounted on red damask bordered with gold-colored velvet. Heavy gold fringe. Figure of saint is painted and outlined in gold and blue couched threads, 58" x 41". Courtesy of The Art Institute of Chicago.





Coptic fragment, Egypt. Square panel, tapestry-woven in natural-colored linen with dark brown wool decoration. Courtesy of the Art Institute of Chicago.

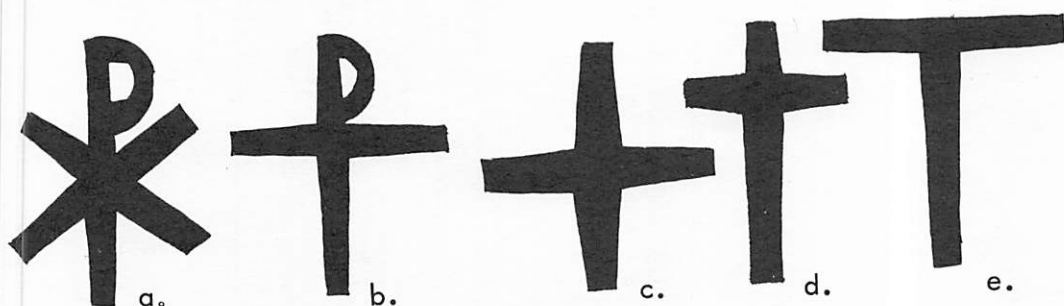




# SIGNS AND SYMBOLS

## in CHRISTian Art history

While the Cross must be considered the most honored and often used symbol of the Christian Church, in the early centuries of its history it was held in very little esteem. It is understandable that the early Christians would be as hesitant to display the means of execution used on the worst criminals of their time as we would to wear miniature gas chambers or electric chairs around our necks today. The Cross had to become a symbol . . . and this took the establishment of a definite community. Probably the three most common types of crosses (and there are hundreds), are the Greek, Tau and Latin. Of these, the Tau or T Cross (figure e) is the most realistic form of the cross on which criminals were hung. It was, in fact, too realistic for the early Christians, and was not commonly used. The Greek Cross (figure c) has four equal sides and was the most common of the early crosses, used in the East and West. The Latin cross (figure d) as it is used today had its origins about the 6th century, having grown out of the use of processional crosses. In other words, the Latin Cross might be considered a Greek Cross with a staff attached by which to carry it.



Together with the Cross, the sign of penitence, the early Christians used extensively the Chrismon, or Christ monogram, which was a sign of triumph. The Roman army had a type of banner which it carried into battle called a labarum. On this standard was the mark or sign of the Emperor. Constantine made his official adoption of Christianity most plain when he had the Cross and the Chrismon mounted on the labarum of his various legions.

# BANNERS BANNERS TODAY

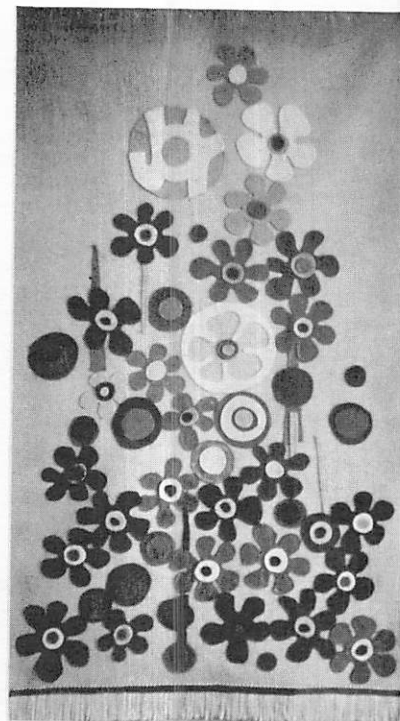
A man in hiding does not carry a brilliant flag. Colored fabrics in procession do not mark a people without hope. Thus, in a very real sense, banners assist us in "giving an account of the hope that is in us!"

The Liturgical Movement has had as its primary aim, the establishment of a more meaningful union between the clergy and the laity. Although the process is tedious and slow and old habits comfortably clutched, the churchroom is gradually becoming less of a performing arena for the vested few and more like a "living room" . . . a place for corporate action.

At the First International Congress on Religion, Architecture and the Visual Arts, two general conference reactions were of particular significance here. The first reaction stated that before one builds a church, a sense of community needs to be established. The second reaction stated that the action of the people should determine the nature of the place. These two statements have much to say about the idea of banners in the liturgical make-up of the churchroom as well as the church-oriented home.

For Constantine, the Chrismon on the labrum signified that God had granted victory. The act of carrying the labrum was an act of celebration. Today, the banner affirms the community by speaking to it. Such affirmation could be heightened by using banners done by the children, and by creating banners representative of the various vocations of the members of the congregation. The congregation might give a small Baptism banner to its new member to take home as a reminder of his re-birth day. The confirmed might be given a banner by the congregation. The Church thus becomes people, acting and reacting on each other's needs. We say in so many words and by a joyful act that we are concerned about our brother, never forgetting that this visible evidence of our concern is but one small, tangible way of living out the Life of the Body of

Banner in felt by R. Andersen, collection of Karen Murray, South Holland, Illinois.

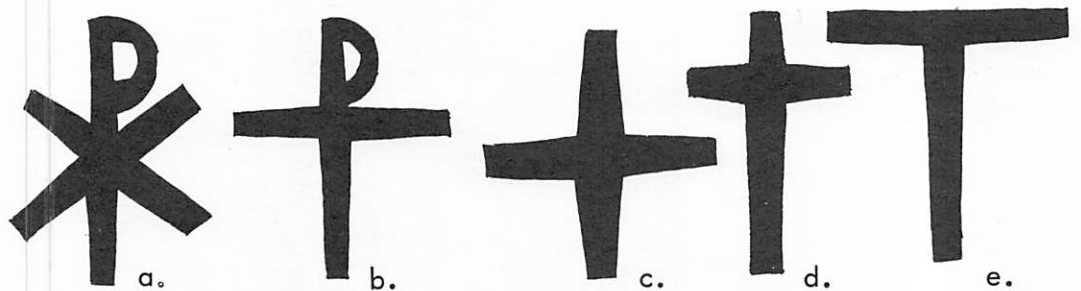




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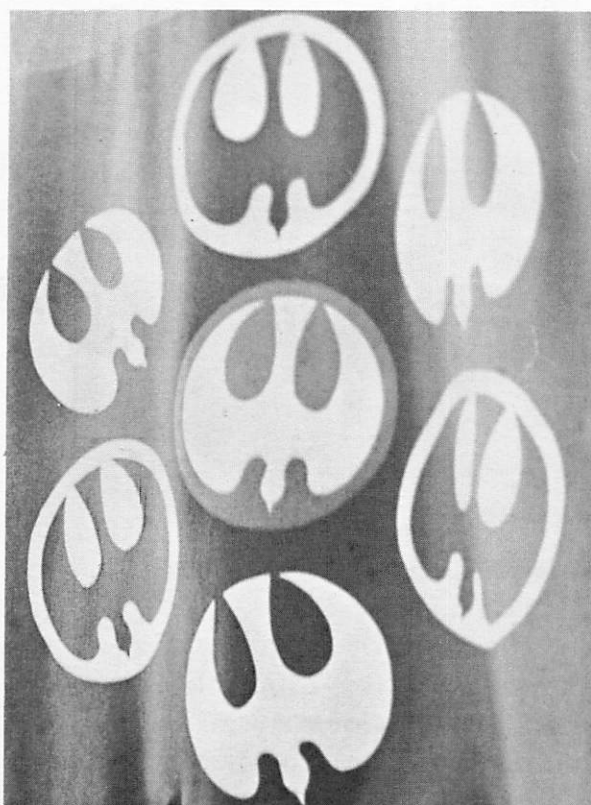
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The most common Chrismon is the Chi Rho (figure a). The X (chi) is the first letter of the Greek word Christ and the P (rho) is the second letter. A variation of the Chrismon is figure b which utilized the rho but turned the chi into a type of Greek Cross. Another common Chrismon is figure g. IHS are the first three letters of the name of Jesus (Ihsus) in Greek.

A beautiful Easter or Victory Chrismon is that illustrated by figure h. Symbolizing Christ the Conqueror, I and C are the first and last letters of the Greek word Ihcuc meaning Jesus (the S and the C are variant form in the Greek alphabet); X and C are the first and last letters of Xpictoc (Christ); and Nika is the Greek word for conqueror. The narrow line over the Chrismon indicates an abbreviation. The fish is also a type of Chrismon in early Christian art, since the five Greek letters forming the word "fish" (figure f) are the initial letters of the five words; "Jesus Christ God's Son Savior". The fish was also a common symbol of baptism.

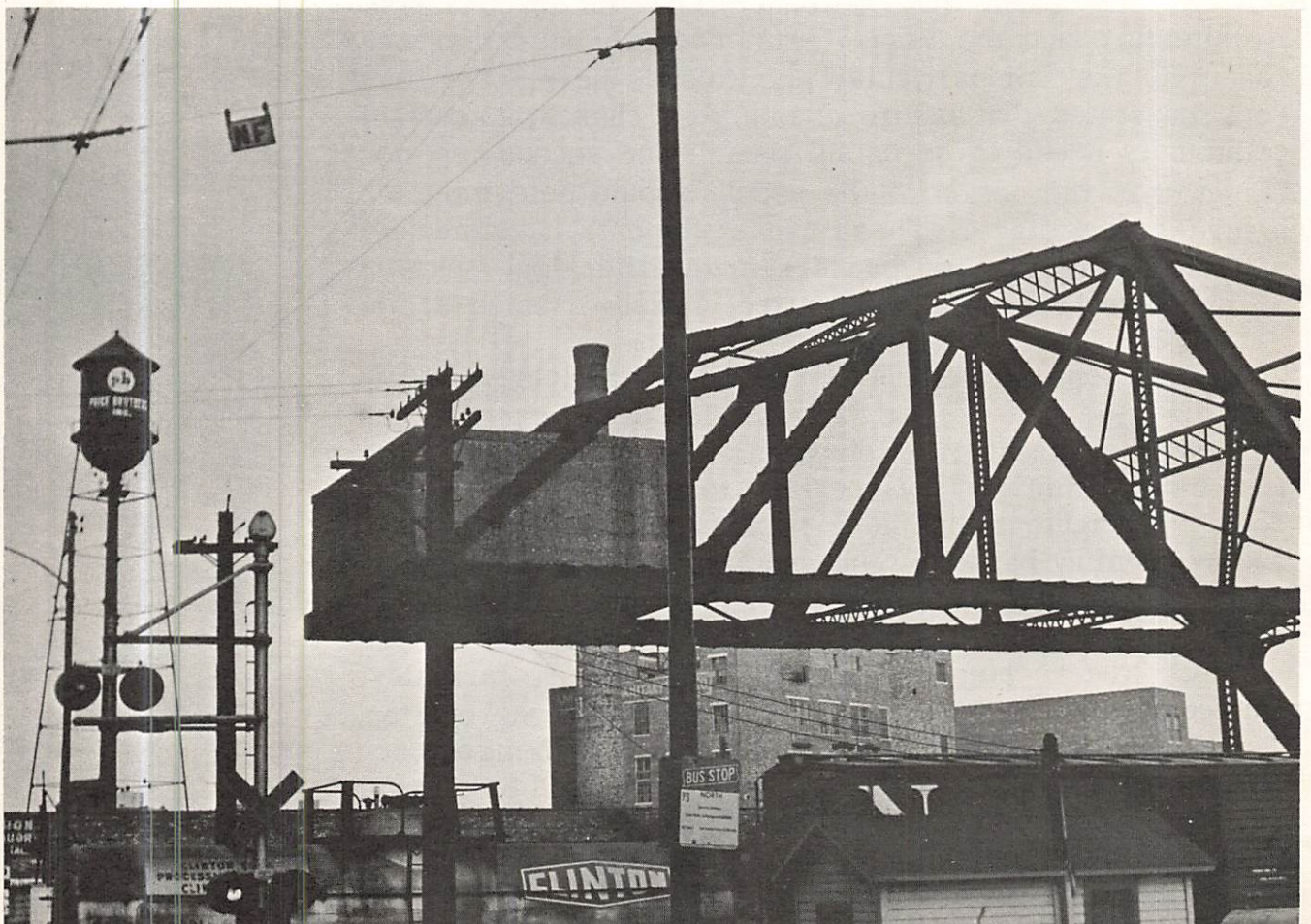
Other members of the Trinity had traditional symbols but not as many. The Holy Spirit is traditionally symbolized by the dove, seven flames, or both. While God the Father is seldom symbolized, a hand is the symbol most often used. Figure j shows the right hand holding the circle, symbol of eternity or the Sun. The Trinity is most often symbolized by a triangle or inter-locking of three triangles.

The seven gifts of the Holy Spirit symbolized by seven doves, from a banner by R. Andersen.





We have mentioned but a few of the earliest signs and symbols. Many more were used and of these, a good number were "inherited" from Greece and Rome. In more recent times, an elaborate and quite complex set of symbols has accumulated so that, in our time, one is more tempted to consult a convenient catalog of these symbols rather than invent his own. And yet there was never a time like ours. In an age of unheard of power, of almost frightening mechanization of questions the like of which the Church has never before had to answer; why should we feel compelled to resort only to symbolic speech born of an unfamiliar time? Should not a banner, from time to time, speak of a problem peculiar to the heart of a big city? of the vastness of God's universe? or of brotherhood? Neither Byzantium, nor the Middle Ages, nor the Renaissance can give us a visual means of approaching these problems that is equal to what we can find if we just look...at the city, the universe, the brother.





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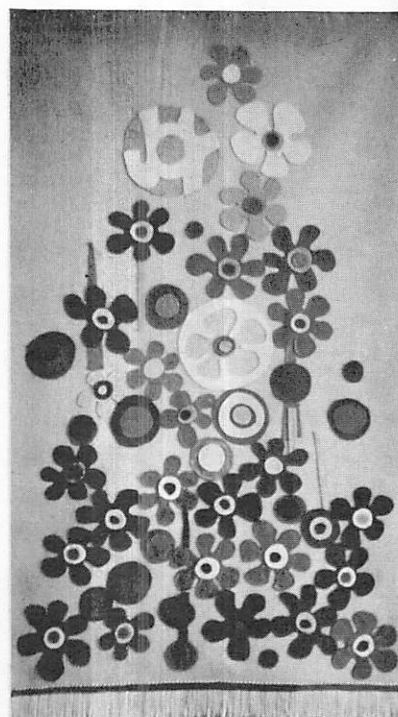
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12 Christ.

Banner in felt by R. Andersen, collection of Karen Murray, South Holland, Illinois.





MY FATHER  
 MUSIC  
 and his  
 THE  
 ies,  
 ker, Records

# THE

"THE REALITY OF THE EXPERIENCED WORLD IS SO MUCH MORE POWERFUL, THE MORE POWERFULLY I EXPERIENCE IT AND REALIZE IT. REALITY IS NO FIXED CONDITION, BUT A QUANTITY WHICH CAN BE HEIGHTENED. ITS MAGNITUDE IS FUNCTIONALLY DEPENDENT UPON THE INTENSITY OF OUR EXPERIENCING. THERE IS AN ORDINARY REALITY THAT SUFFICES AS A COMMON DENOMINATOR FOR THE COMPARISON AND ORDERING OF THINGS. BUT THE GREATER REALITY IS ANOTHER. AND HOW CAN I GIVE THIS REALITY TO MY WORLD EXCEPT BY SEEING THE SEEN WITH ALL THE STRENGTH OF MY LIFE, EXCEPT BY HEARING THE HEARD WITH ALL THE STRENGTH OF MY LIFE, EXCEPT BY TASTING THE TASTED WITH ALL THE STRENGTH OF MY LIFE? EXCEPT BY BENDING OVER THE EXPERIENCED THING WITH FERVOR AND POWER AND BY MELTING THE SHELL OF PASSIVITY WITH THE FIRE OF MY BEING UNTIL THE CONFRONTING, THE SHAPING AND THE BESTOWING SIDE OF THINGS SPRINGS UP TO MEET ME AND EMBRACES ME SO THAT I KNOW THE WORLD IN IT."

MARTIN BUBER

# THE

"THE CREATOR HAS MADE THE WORLD . . . COME AND SEE IT."

PRAYER OF THE PIMA INDIANS









W  
GOD  
O  
IS  
W  
LOVE

# THE INTRINSIC VA

The intrinsic value of a work of religious art depends on its ability to move people, spiritually.

It is imperative, however, in order to raise the level of quality in religious art, that a work be conceived as a work of art having religious content rather than trying to raise a work with religious content to the level of art. Ideally, the successful marriage of the two should be apparent. The criteria of church hangings must be excellence.



# OPEN YOUR EYES AND

# SEE

This book is not a course in Art History or a "How to Do It" book. It is, instead, meant to open your eyes and mind to some possibilities for the design and use of hangings. It is also meant to help in the translation into cloth of designs purchased from an artist or obtained from within the congregation.

## open your eyes and see ....

The source for design is all around you.

## open your eyes and see ....

The world is beautiful.

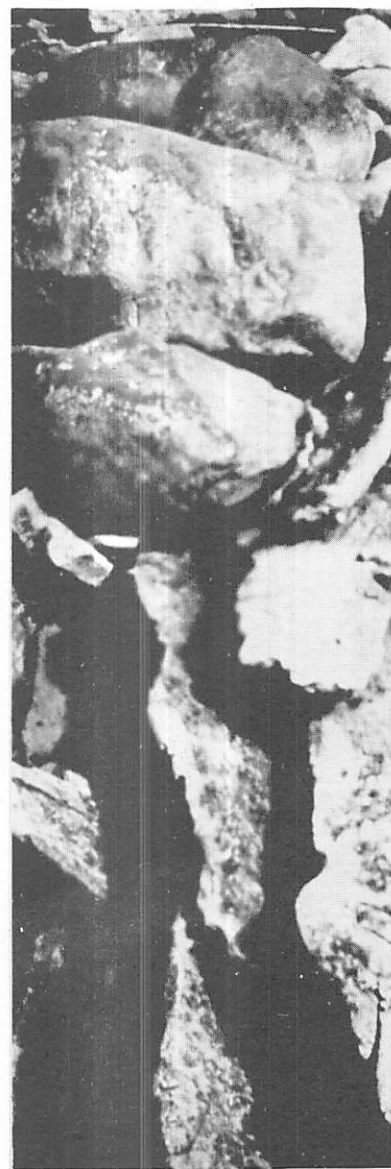
Perhaps a soup can, rocks or a billboard are not proper images for banners but . . .

the shape of rocks,

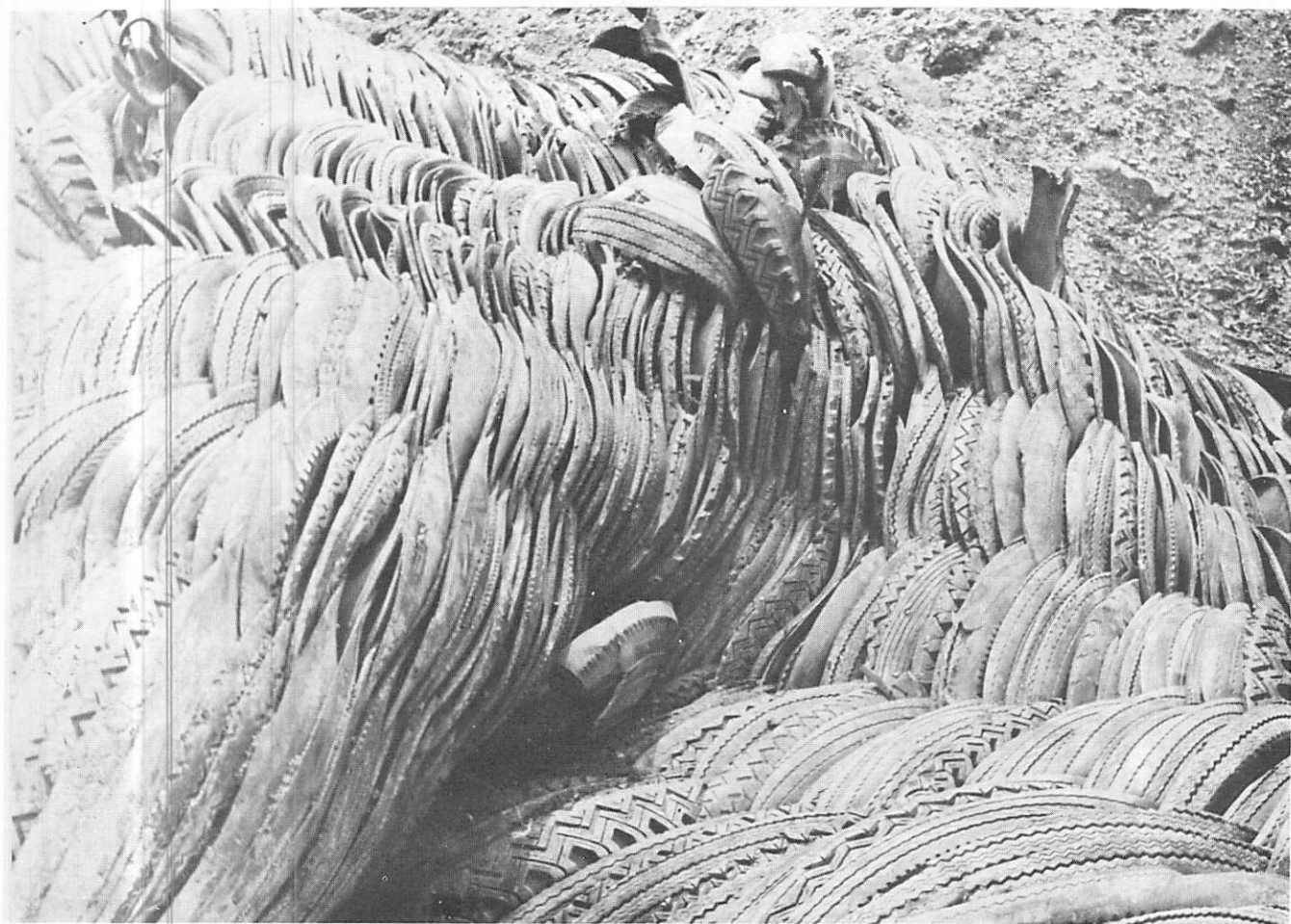
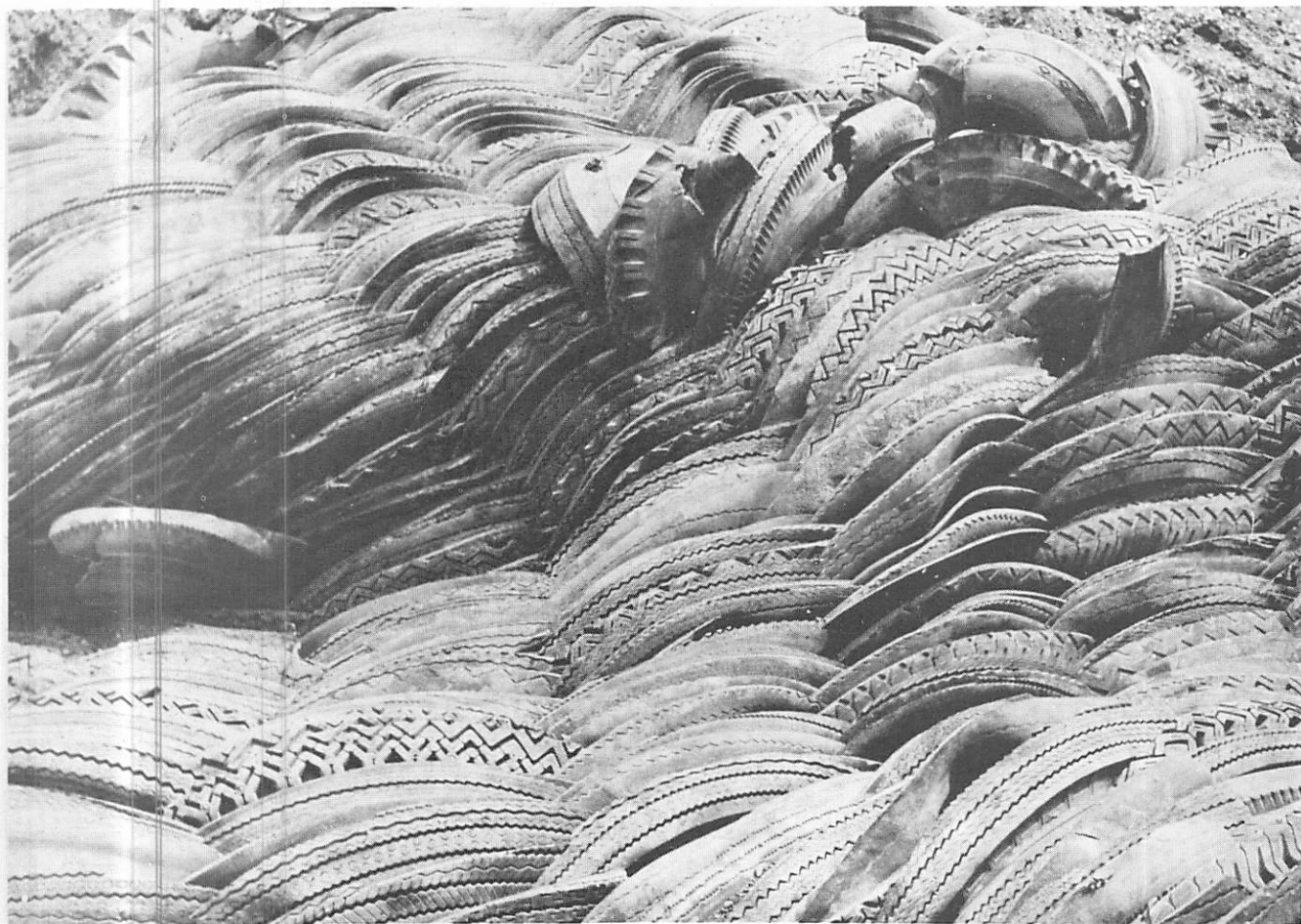
the pattern of cans,

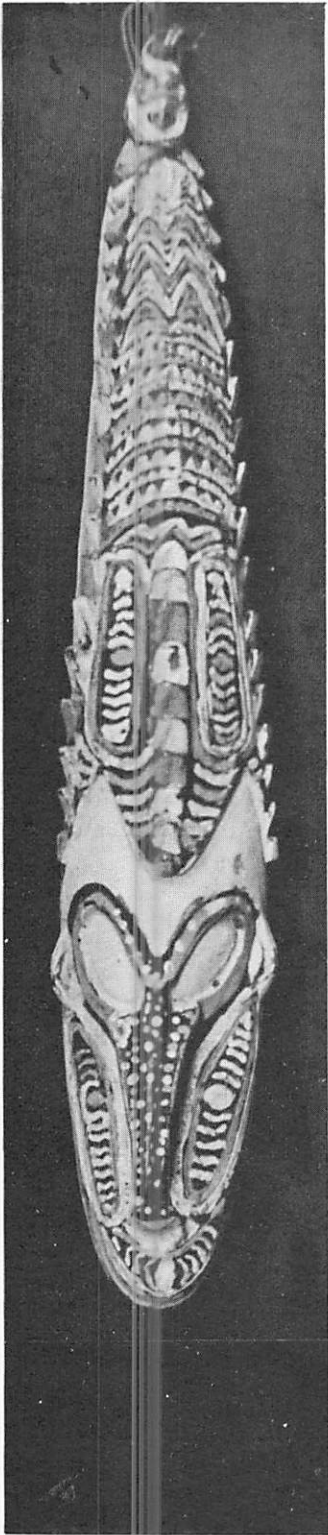
the violent thrust of words and letters into your mind.

The photographs on the opposite page show different approaches to seeing the same subject - two views of an "ugly" situation. They are, rather than being ugly, beautiful linear patterns; the first undulating horizontally, the second sweeping dramatically toward the top.









a.



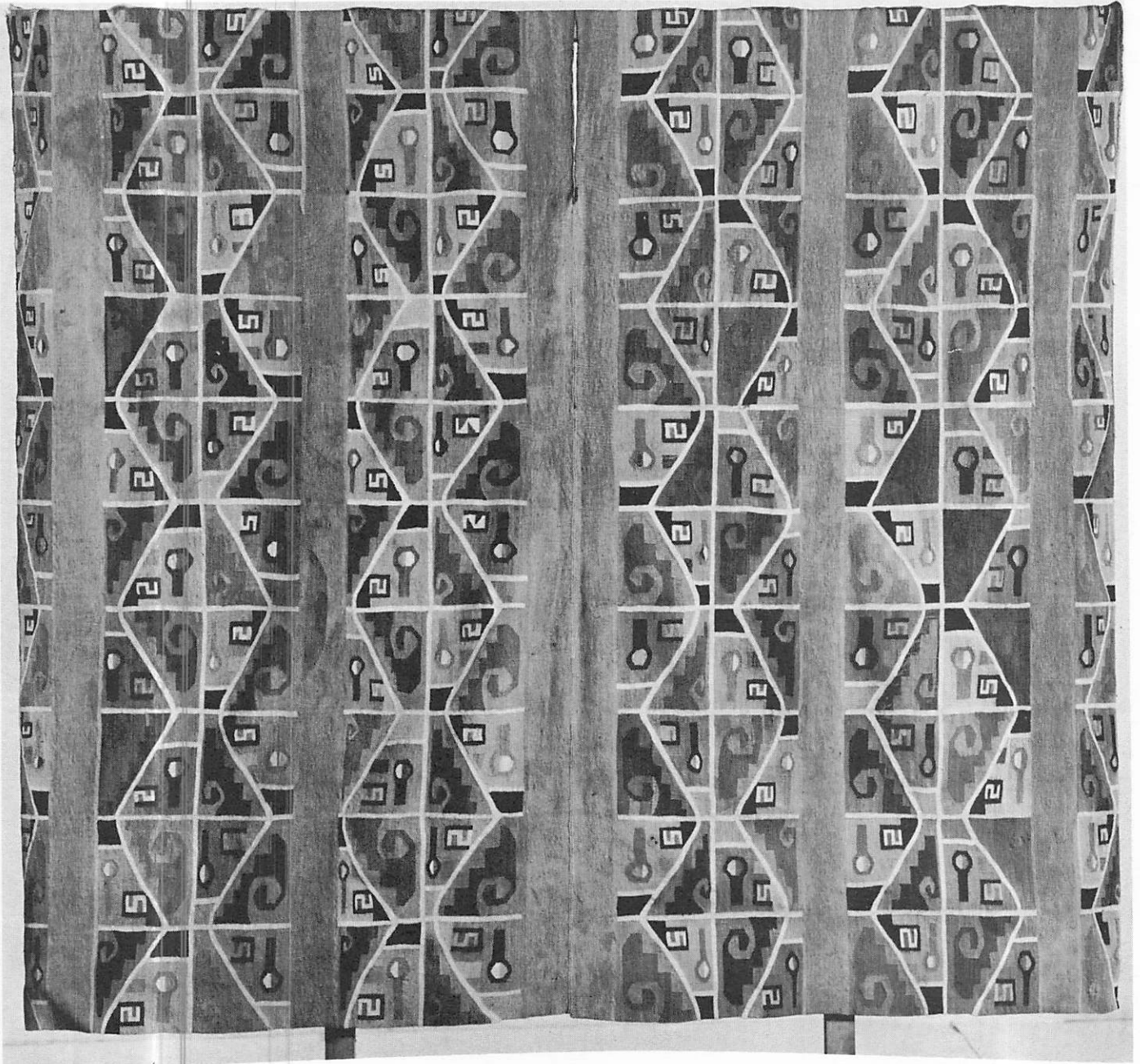
b.



c.

Since cloth hangings are not paintings, nor should they be, consideration must be given that the design be properly conceived for a piece of cloth. The design should be two-dimensional. Imagine the problem of a three-dimensional figure on a piece of cloth, undulating in the breeze! Some of the best sources for two-dimensional designs are the craft objects of primitive peoples.





d.

These works in various media show the beautiful use of two-dimensional design on both two and three-dimensional objects.

- a. Carved and painted wooden mask, New Guinea, collection of R. Andersen.
- b. Cotton applique blouse panel, San Blas Indian, collection of R. Andersen.
- c. Stirrup spout vessel, slip painted clay from Nazca, Peru, collection of George P. Schneider.
- d. Interlocking Tapestry Poncho, Coast Tiahuanaco Culture, South Coast Peru. A.D. 800 - 1100. Courtesy of The Art Institute of Chicago.

Banners have contributed important visual stimulus to the new liturgies. Their direct expression, immediacy and facility for easy change permits a flexibility not explored before.

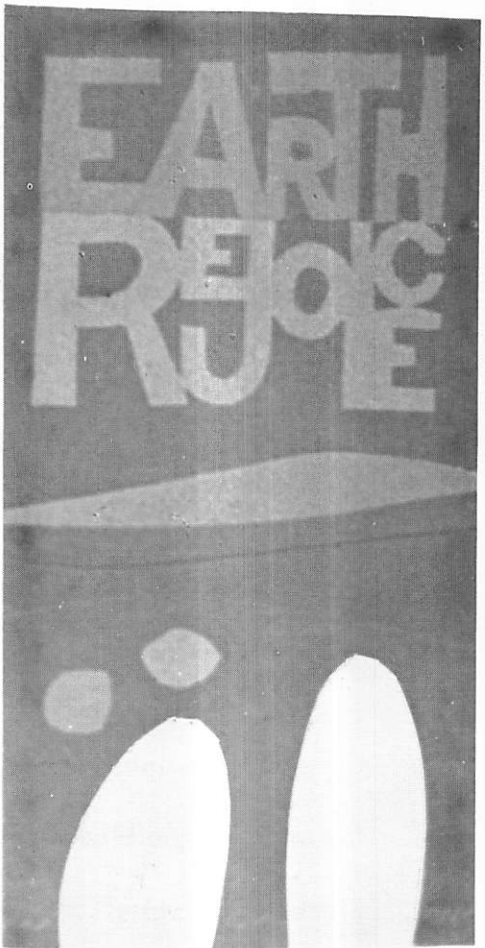
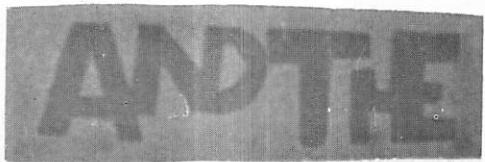
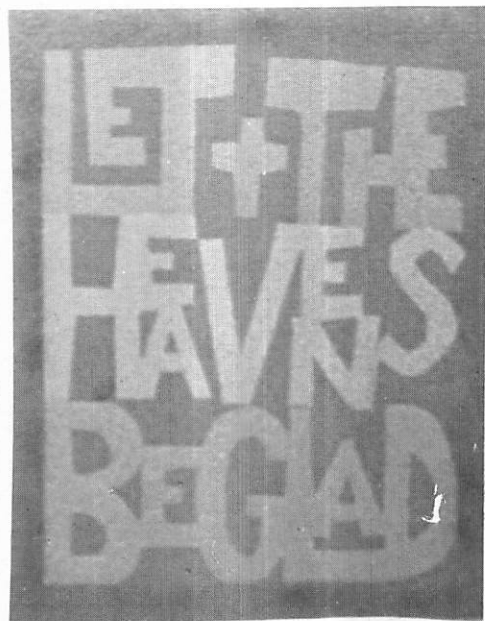
Hangings may assist the Liturgy if a sound knowledge exists, necessary to produce ideas in meaningful relation to that Liturgy. Specific texts and symbols derived from the Liturgy can help to stress the "message". These hangings must be durable in their materials and construction.

The simple use of massed banners in the narthex or nave adds a warmth and sense of joy not possible through other means.

Banners can be very festive and might hang outside the church for special occasions. Special care must be taken in choosing materials for use outside and special care taken in the construction of the hangings.

Signs and symbols are teaching devices and as such are properly displayed in the chancel or sanctuary to assist in communicating specific ideas, perhaps in conjunction with the homily. Temporary materials might be used for these as their use might be limited to a single instance.

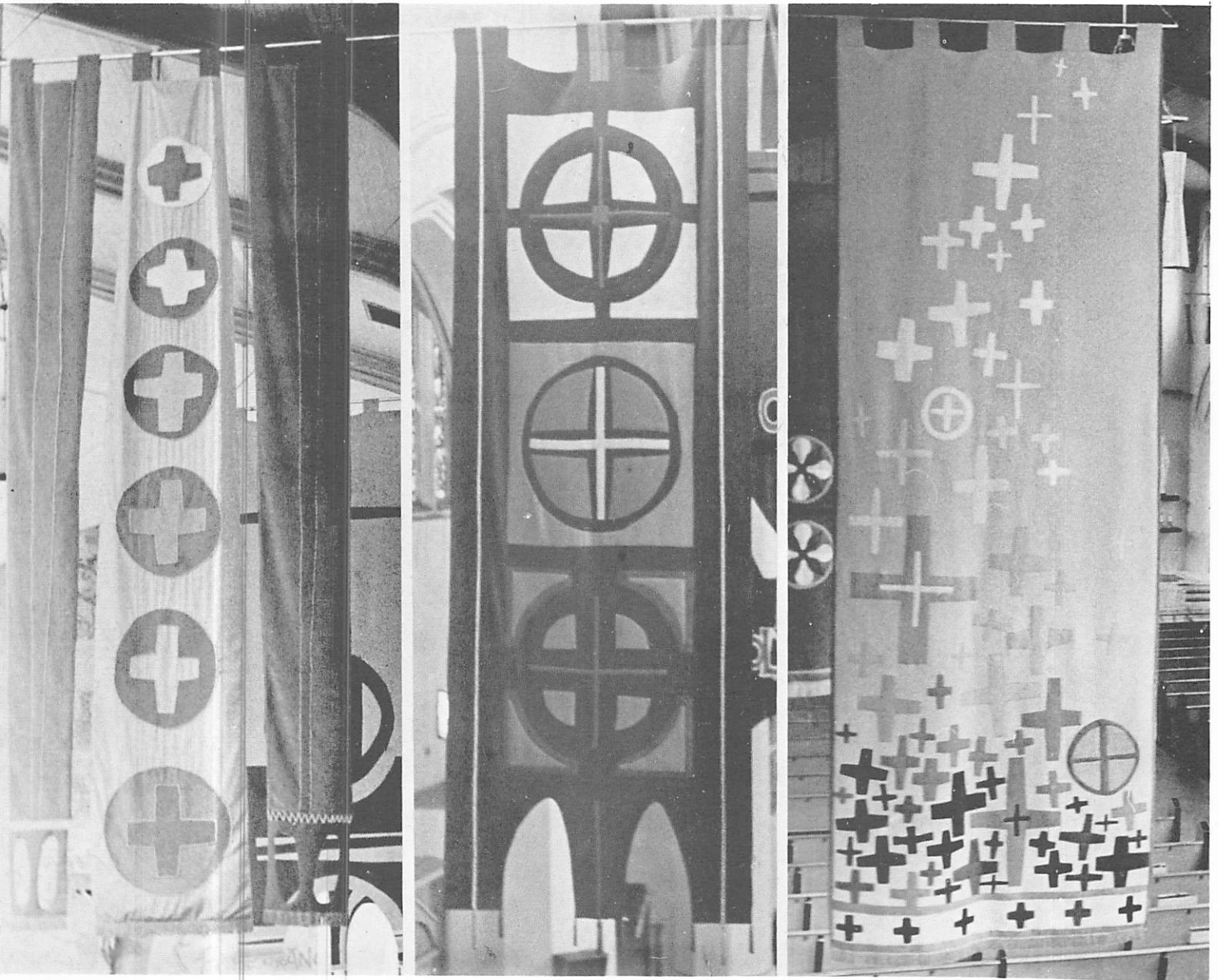
The artist should be thoroughly familiar with the environment if the hangings are to be integrated as a relatively permanent part of a structure. The artist must relate the hangings to the architecture in size, design and color. He must know the specific use and location. Are the hangings to change with the changes in the liturgical year? Are they to be hung against the wall or out over the heads of the congregation? The hangings should belong to and reflect their environment.





Banners are signs, therefore they must carry their message at a distance. The scale of forms must be suited to the distance at which they are to be viewed. If words are included that are meant to be read, they must be able to be read.

Three banners with cross variants, R. Andersen.



Color might be used symbolically to introduce certain ideas of seasons through dramatic changes. Color is an important factor in the design; however, the environment must also be considered in the selection of color - particularly for liturgical use. The chancel or sanctuary is the focus for worship, not some piece of cloth floating over the heads of the congregation, no matter how beautiful it may be. 21

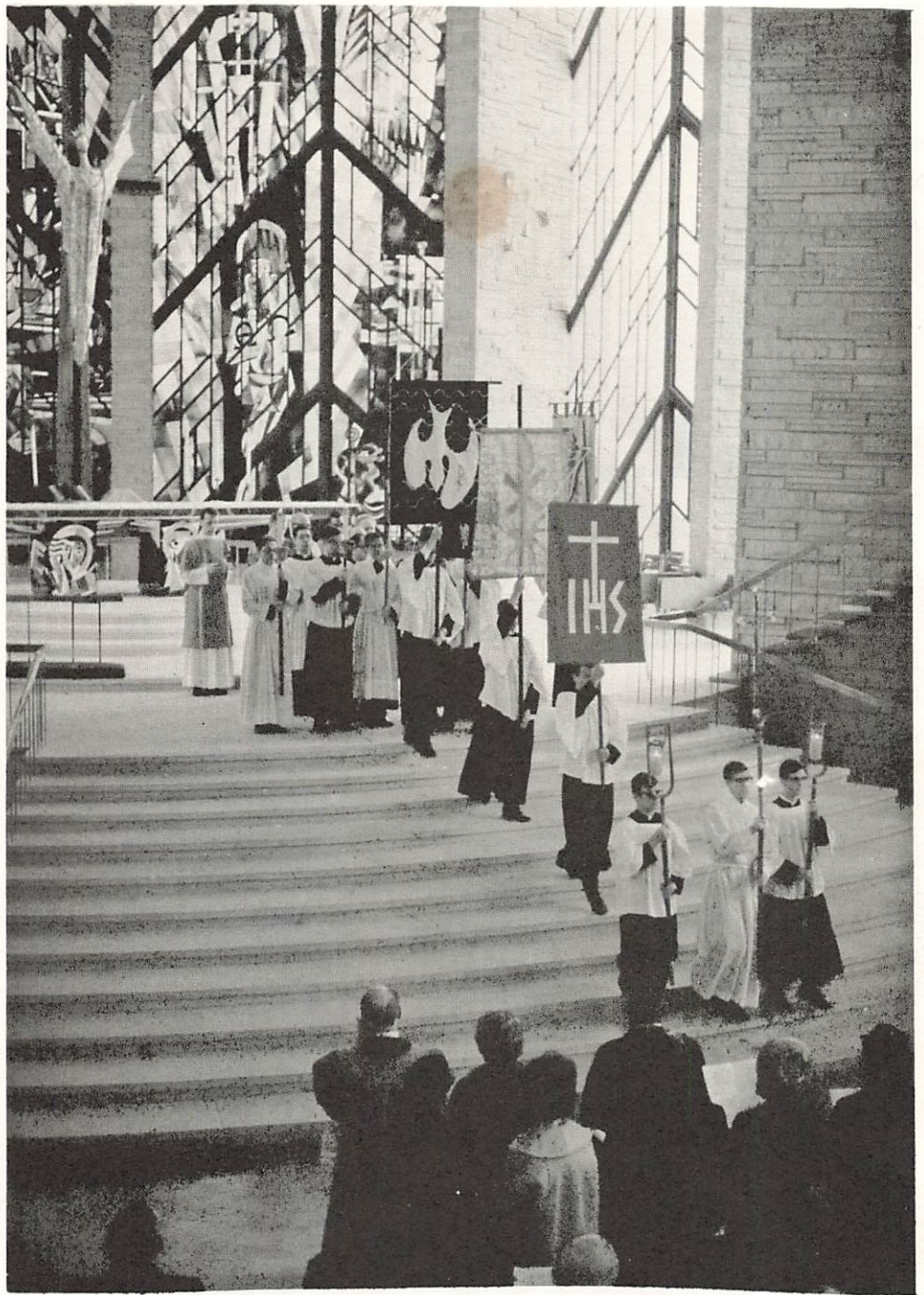


French Tapestry, Tournaine, France c. 1500. Courtesy of The Art Institute of Chicago.

The richness in the above hanging depends, in large measure, on the technique involved. It is slit-woven tapestry. This technique permits small pieces of color to be juxtaposed and permits the use of small shapes placed close together throughout the entire ground.

In Medieval interiors, the visual warmth of a piece of cloth, as well as its physical insulating properties, was of particular importance. The insulating properties of hangings are no longer of concern to us but the visual warmth of a piece of cloth remains important.

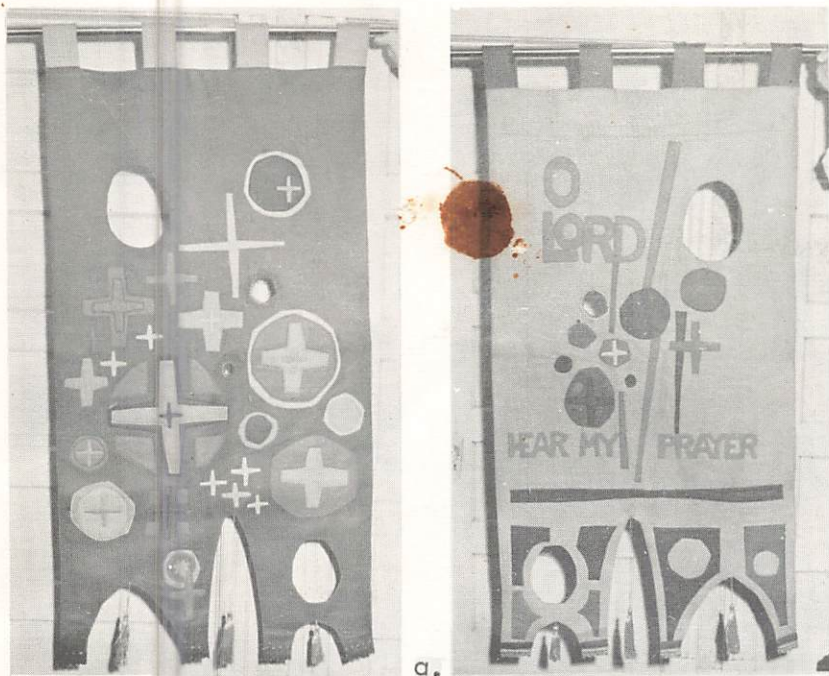




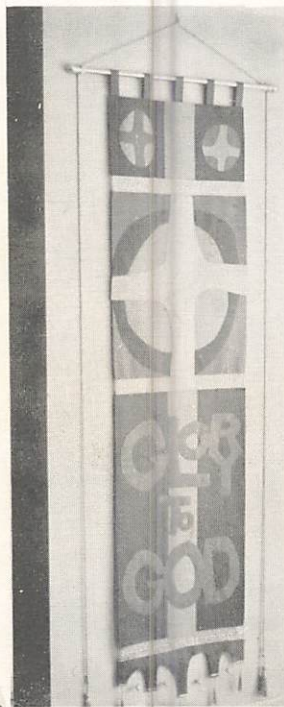
Student Banners, Mixed Media, Collection of Valparaíso University Chapel.

Perhaps the most obvious liturgical use of cloth signs is as standards, carried in procession; a proud, public commitment to an idea, a public display of Faith. Since these works are to be seen in motion and for a relatively short period of time, their communication must be direct and immediate, however, they might also be installed in the sanctuary or chancel for the duration of the service and again be carried at the close of the service.

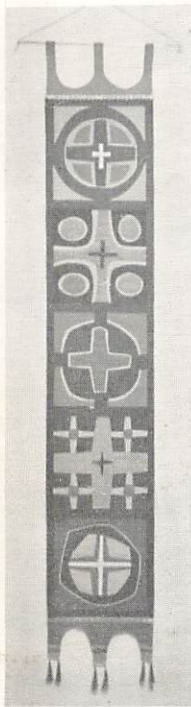




a.



b.



c.



d.

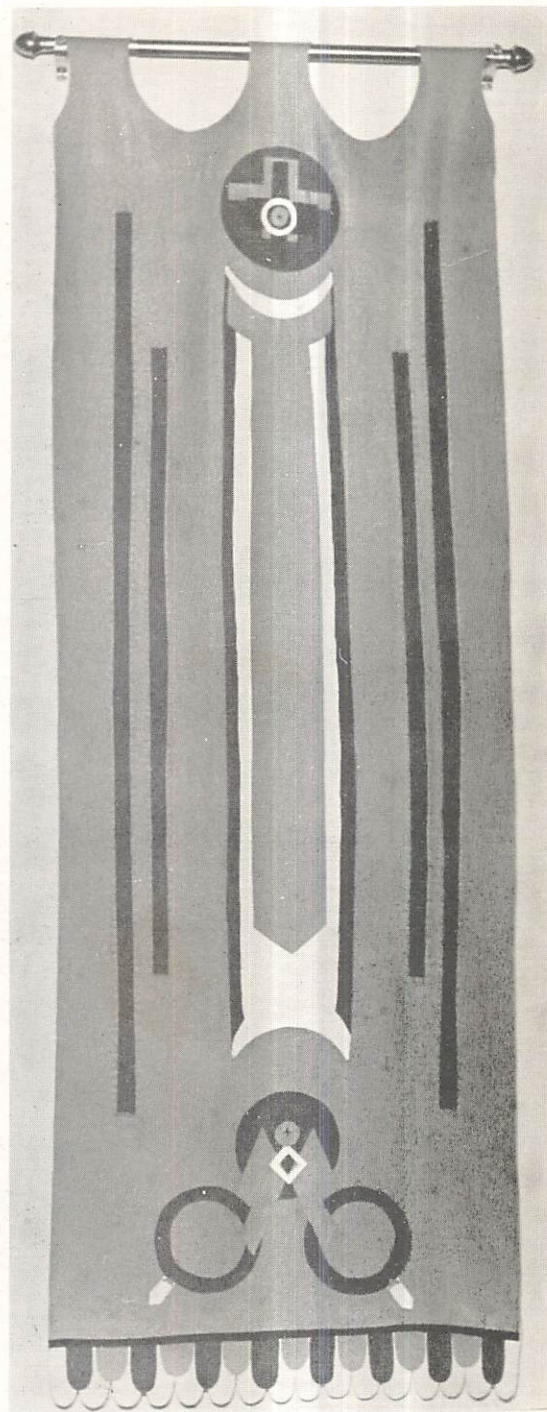
House banners by R. Andersen.

a. Two sides, house banner, collection of the artist.

b. Collection of Mr. & Mrs. R. E. Murray, South Holland, Illinois

c. Collection of Arnold - Frederick Studio, Chicago, Illinois

d. Collection of Dr. and Mrs. Wm. Sneed, Rockford, Illinois.



"Renewal II" by Phyllis Freeman,  
Lansing, Illinois.

The use of banners is by no means limited to churches. The richness of surface, the warmth of cloth, the decorative qualities of design and the communicative substance belong, as well, in the home and in commercial structures. Recently, banners suddenly blossomed forth as advertising for exhibitions and other events. The tradition is long and rich; standards, flags, signs, tapestries, etc..











"Holy Spirit", banner in felt applique by R. Andersen, collection of Saint Philomena Church, Chicago.





# ELEVATED

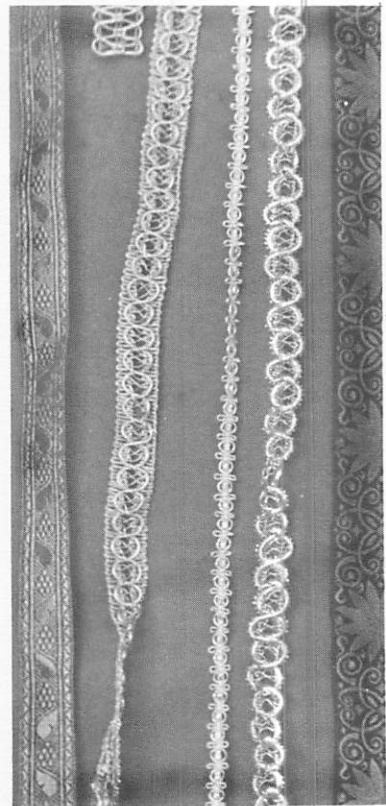


"ELEVATED FROM WITHIN BY THE GRACE OF CHRIST, LET THEM VIGOROUSLY CONTRIBUTE THEIR EFFORT, SO THAT CREATED GOODS MAY BE PERFECTED BY HUMAN LABOR, TECHNICAL SKILL AND CIVIC CULTURE FOR THE BENEFIT OF ALL MEN ACCORDING TO THE DESIGN OF THE CREATOR AND THE LIGHT OF HIS WORD."

VATICAN II




# THERE ARE



There are various considerations to be given in the selection of materials for the making of banners. The color, texture, pattern, durability and construction methods required for individual fabrics or additions to fabrics, are factors that must be explored.

The special colors or textures desired for a design are not the only criteria for the use of a particular piece of cloth. It is wise to first consider other factors such as construction methods, etc., and limit one's choice to those whose possibilities are within reason, thus avoiding the discovery that although the color is just right, the materials used are not durable or will not clean satisfactorily or tends to ravel excessively. Materials should be chosen for their technical possibilities; for their durability (it is senseless to put a great deal of effort into the execution of a major hanging that will not last or that cannot be cleaned or is susceptible to severe fading); for their ability to hang well together, the combined materials, in particular need this consideration.

Temporary hangings can certainly be made of temporary materials, perhaps paper, etc..



The distribution of various weights of fabrics is an important consideration in the selection of fabrics with which to translate the design. Poorly distributed weight causes the hanging to sag in places or produces folds that may not be desired.

Any materials may be used in small quantities, providing they are attached to a sound support. Felt, burlap and linen are among the most satisfactory supports for large hangings, permitting a great variety of materials being used to enrich the support. Among other supports that might be considered are wool and cotton, depending on their weave.

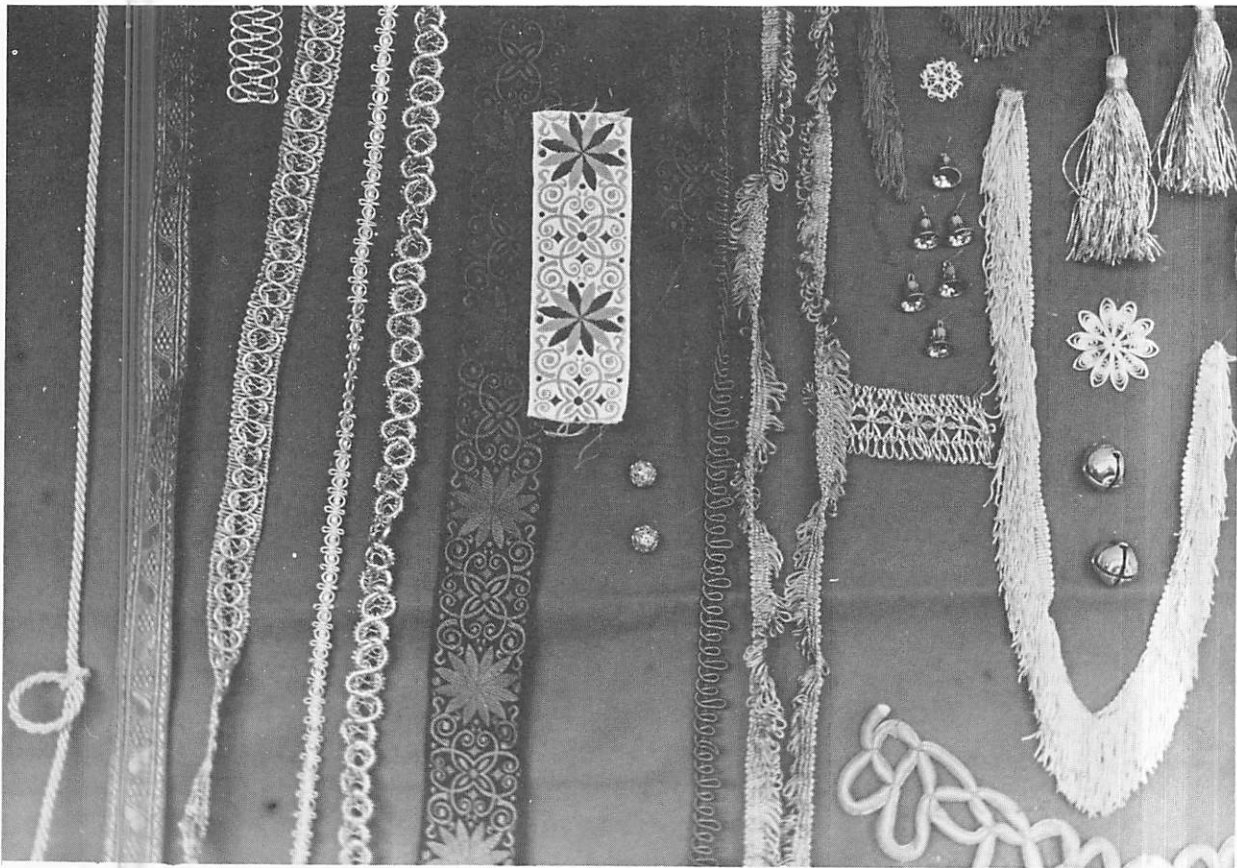
Felt is very well suited for use as a support with applications of felt or any other materials. It presents no special problems in construction and does not require 27



the turning of edges. A wide range of colors is available and the fabric hangs well.

Cloth with printed, dyed or woven patterns may serve as a bold visual texture or a delightful decoration, especially when combined with solid colors.

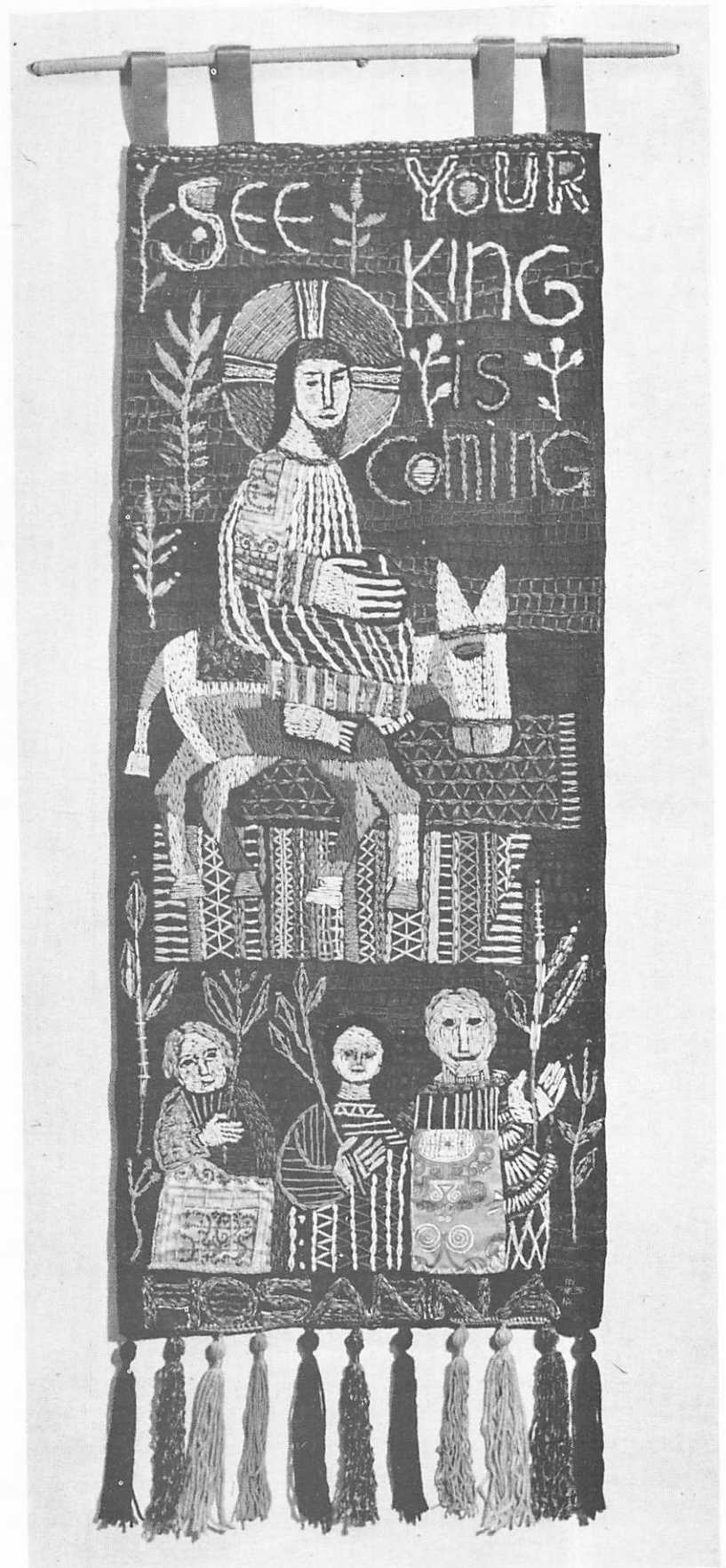
A silk-screen printed or a painted design may also be considered. This might also have applique additions. The choice of texture of the support then is important.



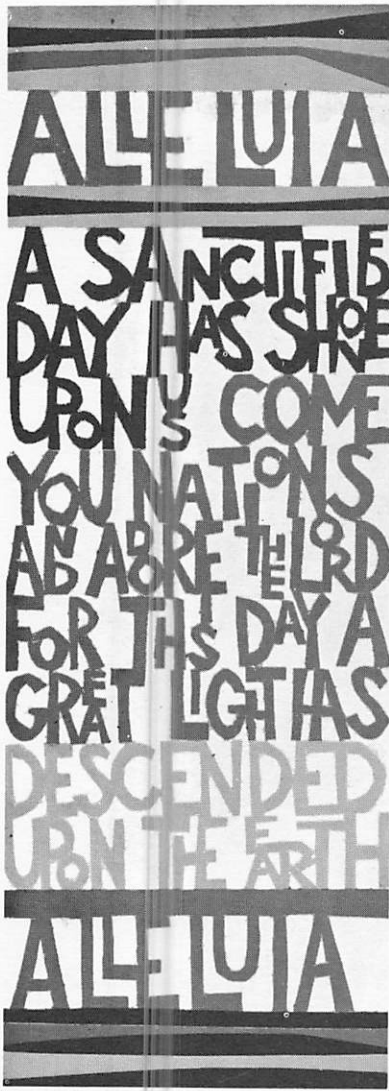
Fringe, braid, tassels, metal ornaments, etc., are available at most large department stores and make handsome additions to the hanging. Thin pieces of wood and plastic have been effectively used. Various threads and yarn might also enrich the design.

Embroidery on small hangings is very effective and can be an important addition to large hangings if the scale of the embroidered design is enlarged and perhaps a bulky  
28 yarn chosen with which to execute the design.

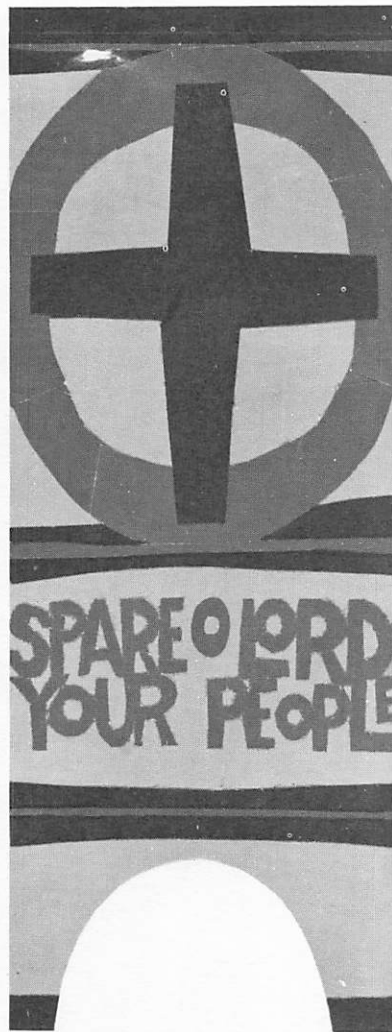
"Palm Sunday", banner in stitchery, Sister M. Helena,  
O.S.F., Alverno College, Milwaukee, Wisconsin.







a.



b.



c.

a & b. Sketches for banners, cut paper, R. Andersen.

c. Painted sketch for banner, R. Andersen.

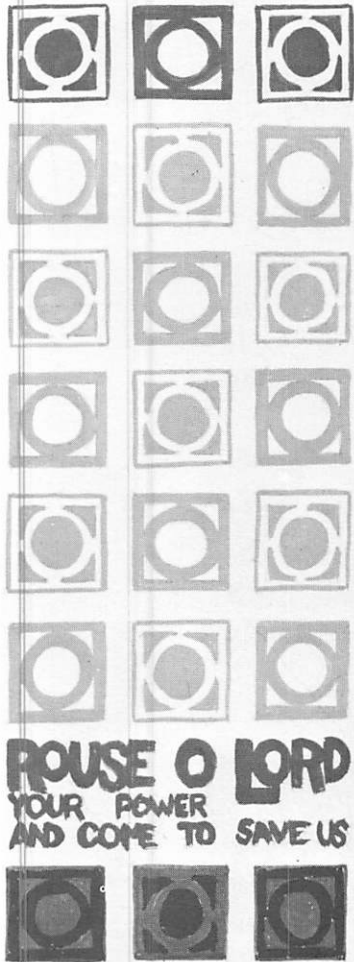
d. Painted sketch for banner, R. Andersen.

e & f. Views of finished banner.

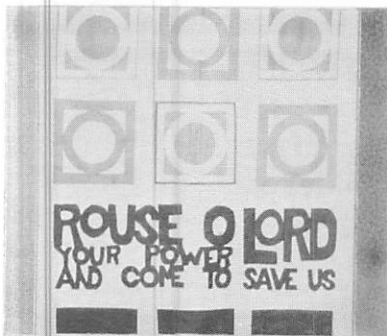
g. Line drawing for banner. R. Andersen.

## construction techniques:

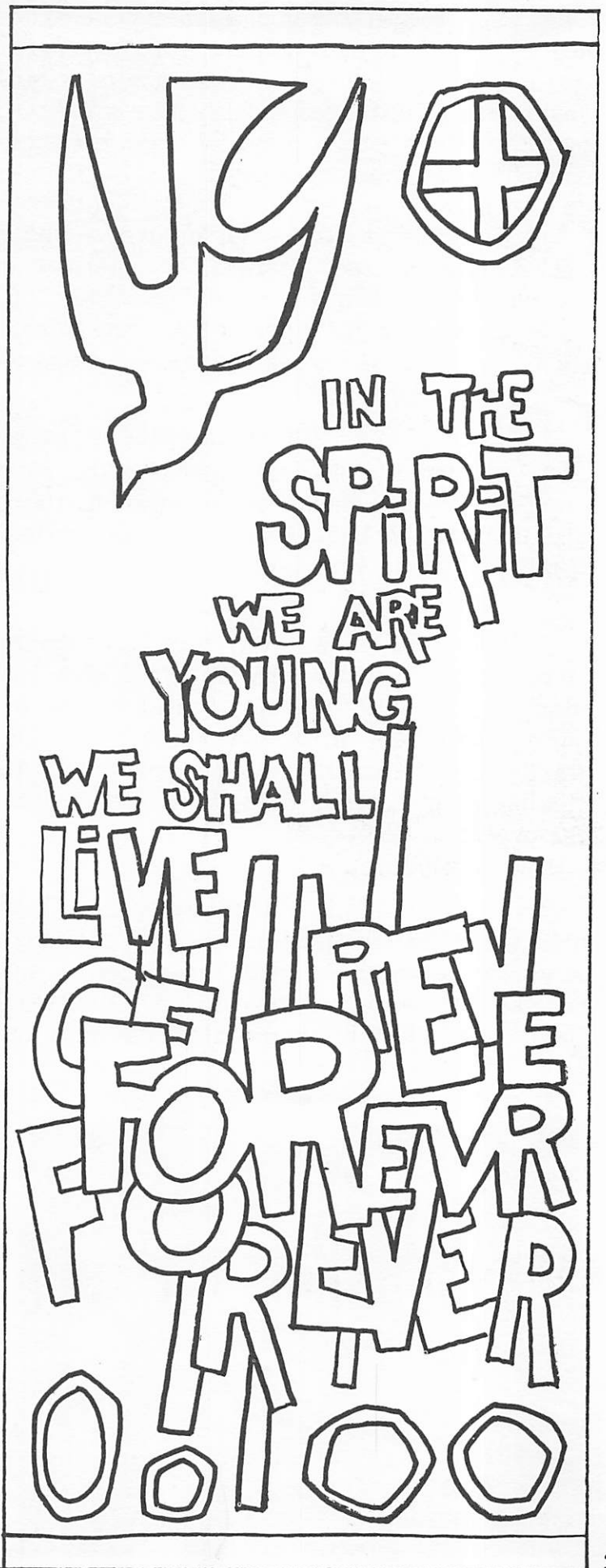
It is best to begin the construction of banners from sketches which are already made in scale, simplifying the enlargement to actual size on brown wrapping paper. A simple grid (on tracing paper) is superimposed on the scale sketch and the design duplicated in line, actual size, on the brown paper.



d.



f.



g.



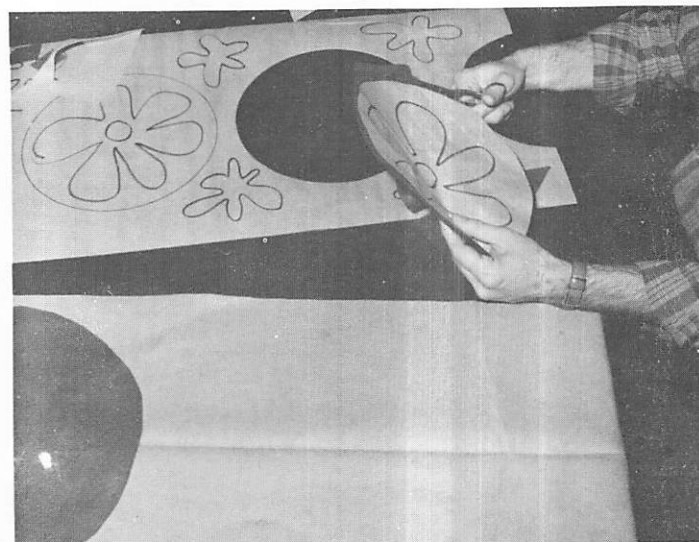
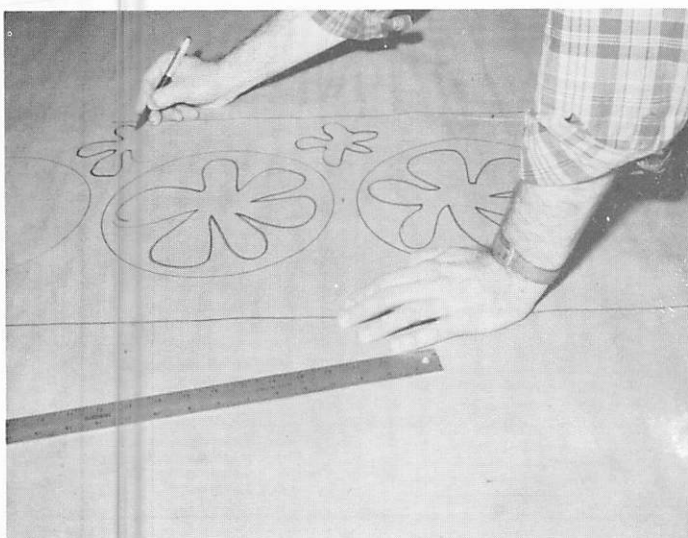
The brown paper pattern is carefully cut and pinned to the fabric and the pieces for applique cut to conform to the pattern (leave one-half inch edge on all fabrics that ravel, this to be turned under before sewing). Certain fabrics (satin, velvet etc.) may be easier handled if they are bonded to pelon before sewing.

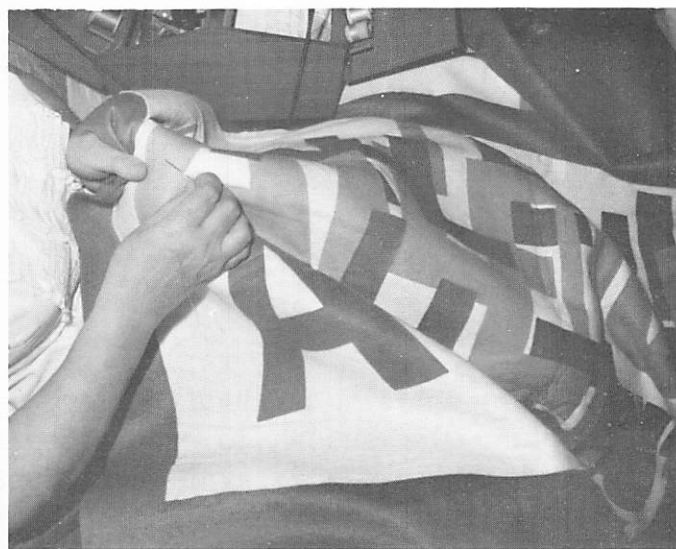
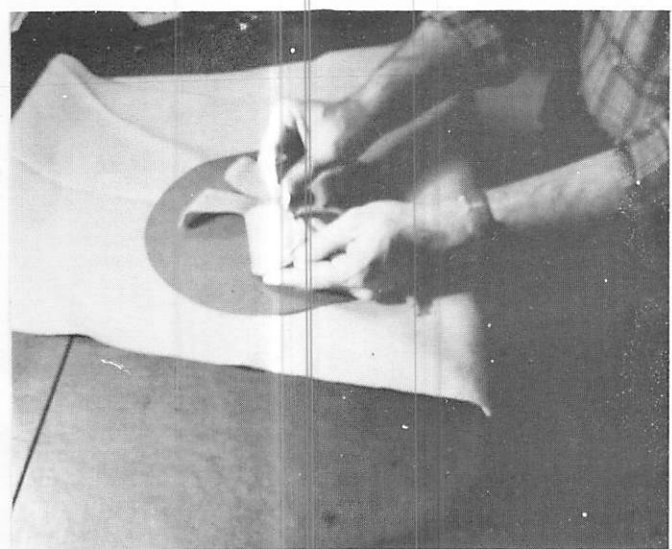
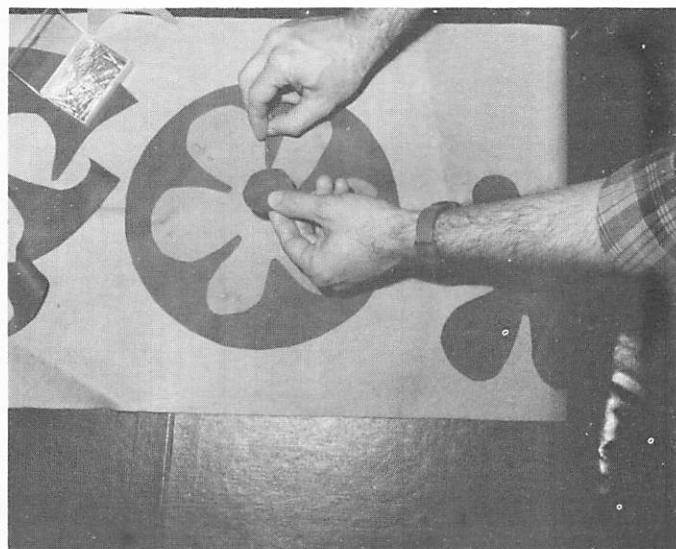
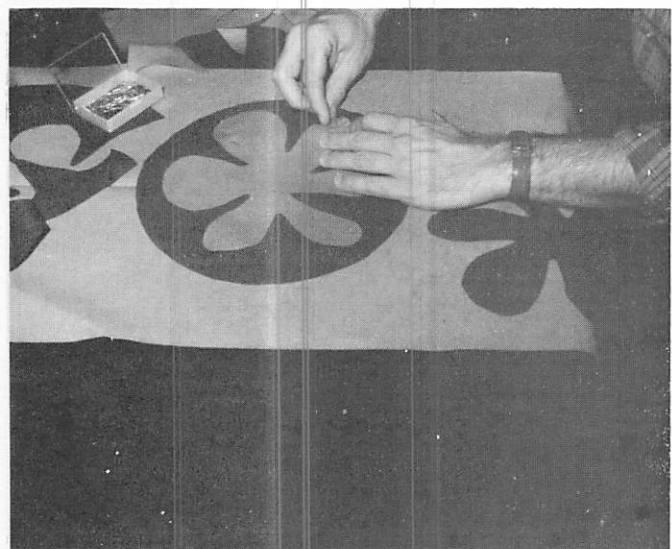
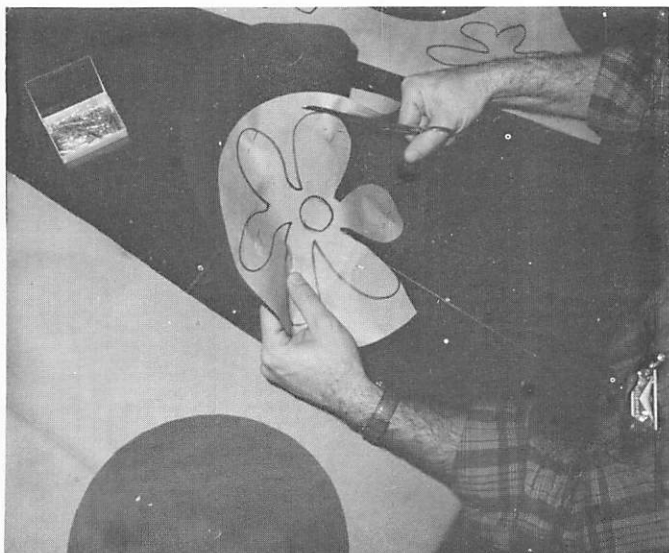
It is best to cut the design proceeding from the largest sections to the smaller ones. Rather than attempting to cut small shapes out of the center of larger ones, it is better to cut the shapes of the background color and use them on top of the larger shapes of letters etc..

After pinning the fabric shapes (edges turned under and steamed flat to correspond to the paper shapes), the smaller shapes may first be sewn to the larger sections and then to the background. This is particularly desirable if the hanging is very large.

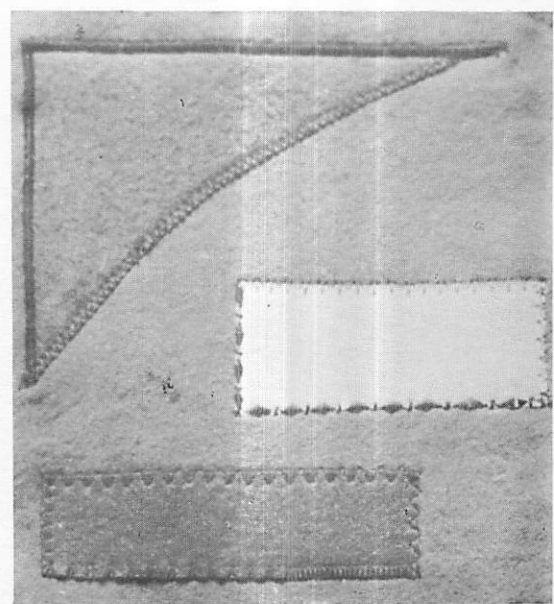
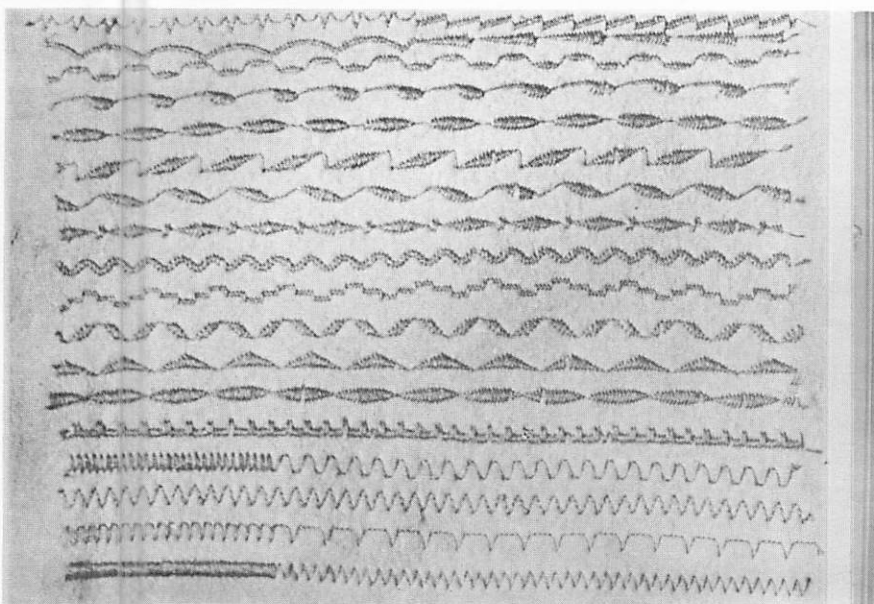
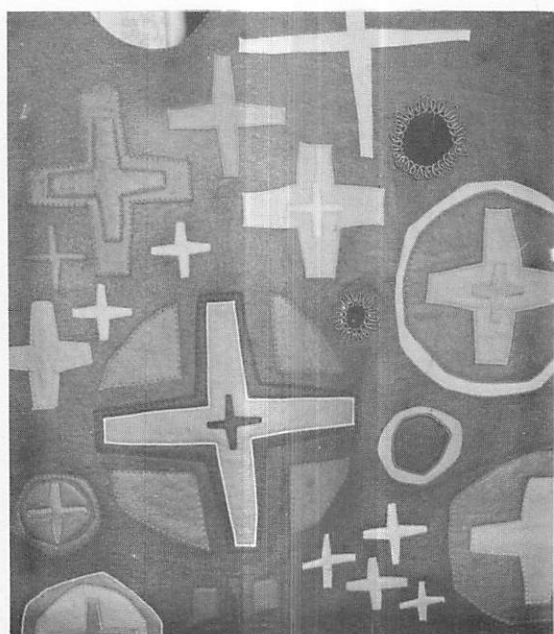
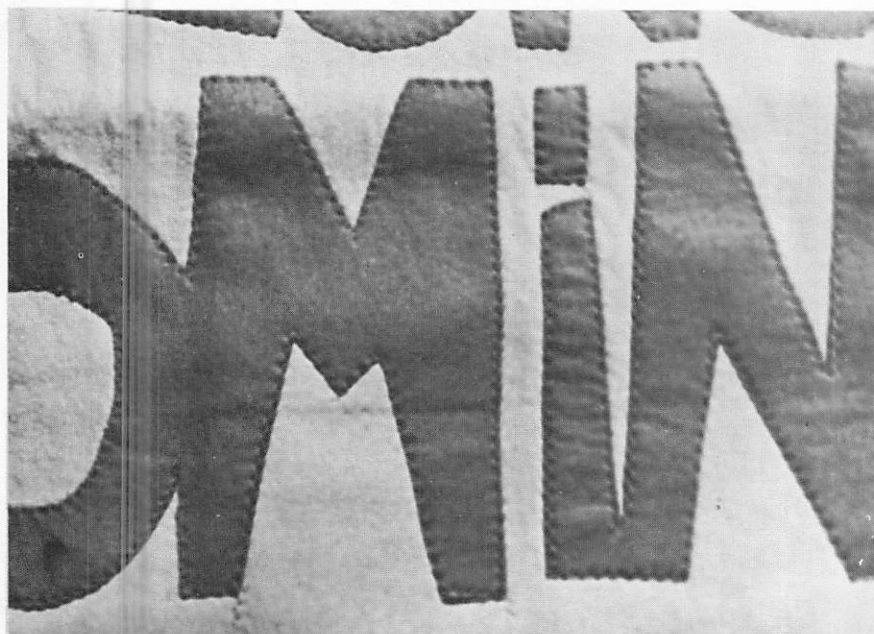
It may be helpful to glue the shapes in place when using fabrics which tend to move when sewing. Glue may also be the sole means of attachment of pieces to the whole, however, it is not permanent. The glue must be flexible if the work is to be sewn at a later time. A non-flexible glue is too difficult to penetrate and may cause the needle to be broken.

For hand sewing, a widely spaced blanket or button-hole stitch can be used for general construction purposes. A variety of threads of different colors and weights might be used to enhance the design. Additional embroidered lines and shapes might also be part of the design.









Upper left and right - details from completed machine sewn banners.  
 Lower left and right - samples showing the variety of stitches possible  
 on many sewing machines.

Machine sewing produces a very satisfactory means of attaching the shapes to each other and to the ground. A variety of stitches is available on many machines that can greatly enhance the design. For general construction purposes, the zig-zag stitch is best.



Banners in felt applique by R. Andersen, collection of Immaculate Heart of Mary High School, Westchester, Illinois.

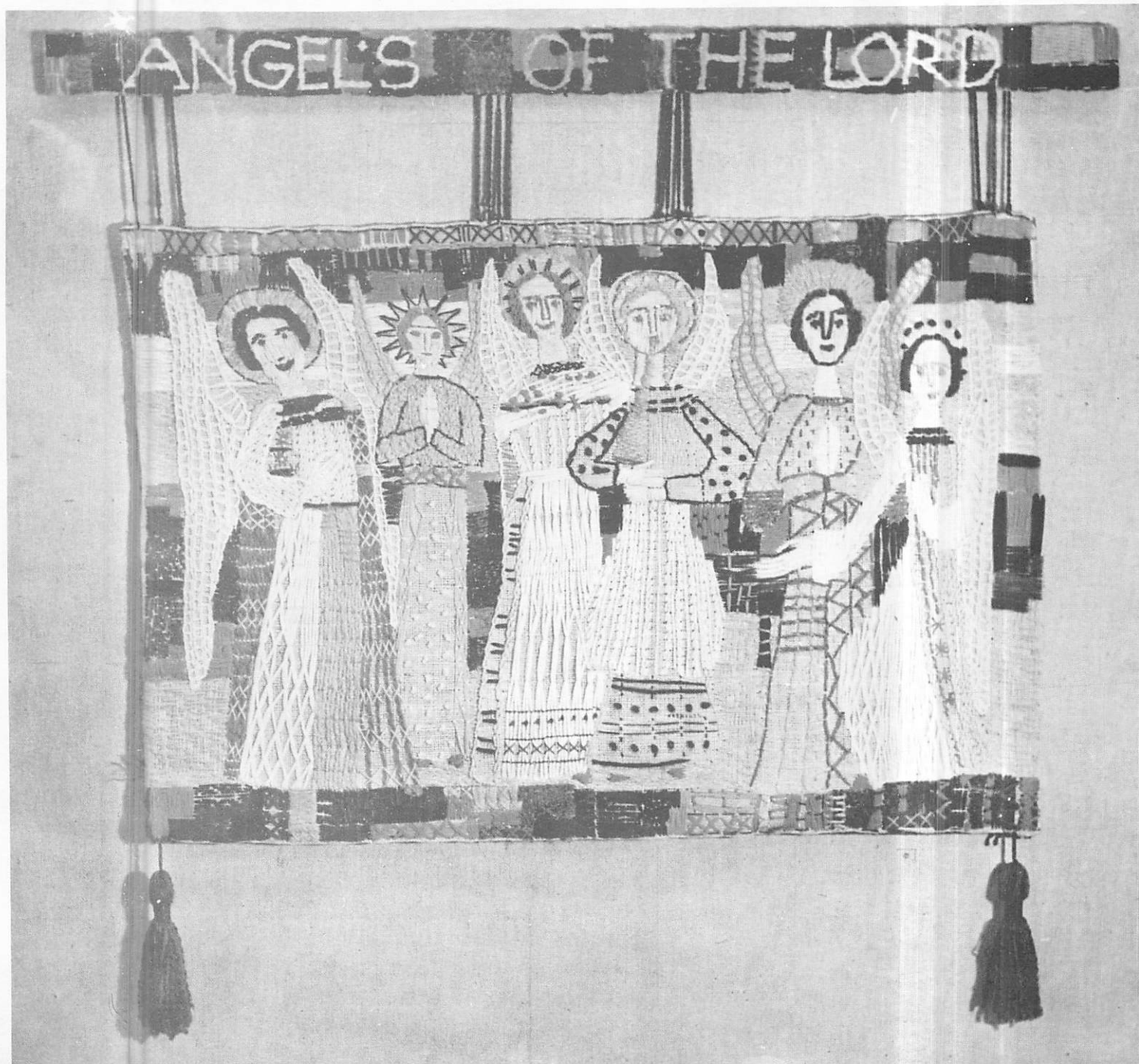
In 1966, the Senior Class of a girl's high school commissioned six designs for banners from an artist, these to be executed by the girls themselves and given to the school as their parting gift. Most of the girls donated a portion of time to the construction of the hangings. It was, therefore, in a very real sense, a gift from all of them. The experience was rewarding for each of them and for the artist.

The actual construction of a group of hangings can be undertaken by some of the women of the church community. A set of designs purchased from an artist or very carefully chosen from ideas within the community might be then guided to completion. This community involvement might be considered when the cost of construction of a large number of hangings is prohibitive. This procedure is not conducive to producing creative or particularly well crafted works but may function satisfactorily in the translation of designs for felt applique.



Threads of various colors and weights and a variety of stitches are combined to produce this hanging.

"Angels of the Lord", banner in stitchery, 4' x 4', by Sister M. Helena, O.S.F., Alverno College, Milwaukee, Wisconsin.





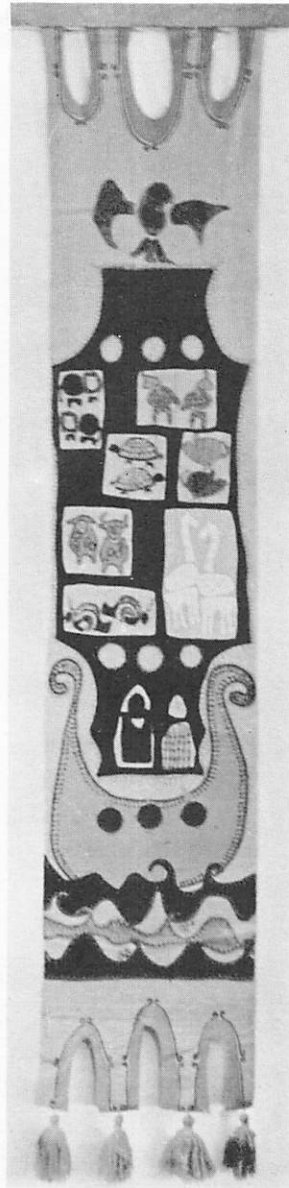




Banners in felt, broadcloth and corduroy applique with embroidery, by R. Andersen







# THE

# A Ω

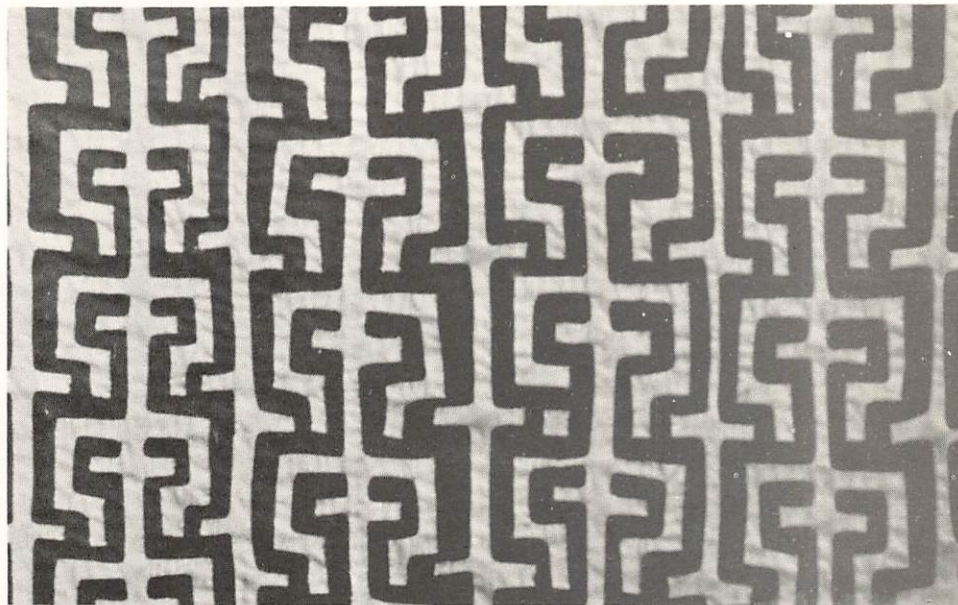
"THE ARTS . . . OPEN UP A DIMENSION OF REALITY WHICH IS OTHERWISE HIDDEN, AND THEY OPEN UP OUR OWN BEING FOR RECEIVING THIS REALITY . . . THE ARTIST BRINGS TO OUR SENSES AND THROUGH THEM TO OUR WHOLE BEING SOMETHING OF THE DEPTH OF OUR WORLD AND OF OURSELVES, SOMETHING OF THE MYSTERY OF BEING . . . THIS IS TRUE OF ALL THE ARTS, AND IN A PARTICULAR WAY OF THE ARTS OF THE EYE."

PAUL TILLICH

# suggested reading:

## GENERAL:

- Aignaud, Jean, "Romanesque Painting", The Viking Press (Compass Books), New York, 1963
- Beckwith, John, "Early Medieval Art", Frederick Praeger, Inc., New York, 1964.
- Janis, Harriet and Blesh, Rudi, "Collage: Personalities, Concepts, Techniques", The Chilton Co., Philadelphia, Pennsylvania, 1962.
- Laliberte', Norman and McIlhany, Sterling, "Banners and Hangings, Design and Construction", Reinhold Publishing Corp., New York, 1966.
- Lowrie, Walter, "Art in the Early Church", Harper and Rowe, New York, 1965.
- Meilach, Donna and TenHoor, Elvie, "Collage and Found Art", Reinhold Publishing Corp., New York, 1964.
- Morey, C. R., "Christian Art", W. W. Norton and Co., New York, 1958.
- Seitz, William C., "The Art of Assemblage", The Museum of Modern Art, New York, 1961.



Detail, cotton applique blouse panel, San Blas Indians, collection of George P. Schneider.

## DESIGN SOURCES, ETC.:

- Bandi, Hans Georg, "Art of the Stone Age", Crown Publishers, New York, 1961.
- "Art in the Ice Age", Praeger Publishing Co., New York, 1952.





- Bentley, W. A. and Humphreys, William J., "Snow Crystals", Dover Publications, New York.
- Cavanagh, J. Albert, "Lettering and Alphabets", Dover Publications, New York,
- Dockstader, F. J., "Indian Art in America", New York, 1960.
- Ferguson, George, "Signs and Symbols in Christian Art", Oxford University Press, New York, 1961.
- Gardi, R., "Sepik", Bern, 1958.
- Hornung, Clarence P., "Handbook of Designs and Devices", Dover Publications, New York, 1946.
- Koch, Rudolph, "The Book of Signs", Dover Publications, New York.
- Linton, Wingert and D'Harnoncourt, "Arts of the South Seas", Museum of Modern Art, New York, 1946.
- "Prehistoric Rock Pictures", The Museum of Modern Art, New York.
- Sutton, James, "Signs in Action", Reinhold Publishing Corp., New York, 1965.

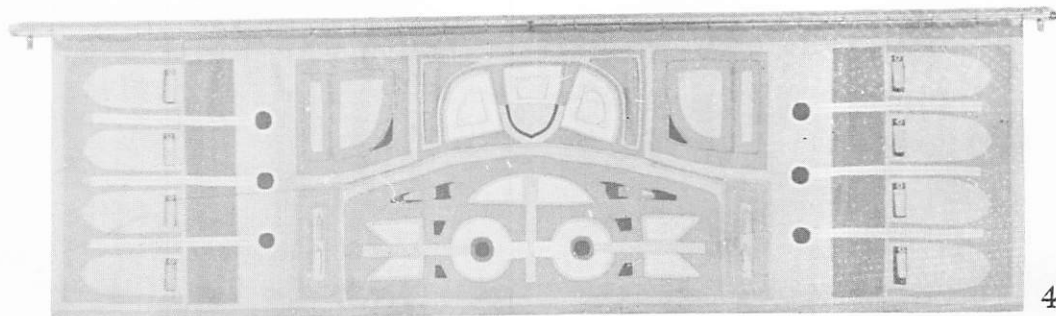
Banners in felt applique, by R. Andersen, collection of Saint Philomena Church, Chicago, Ill.



## SPECIAL BOOKS ON EMBROIDERY:

- Dean, Beryl, "Ecclesiastical Embroidery", Charles Brantford Co., Boston, Mass.
- Enthoven, Jacqueline, "The Stitches of Creative Embroidery", Reinhold Publishing Corporation, New York, 1964.
- Gild, Vera P., "The Creative Use of Stitches", Davis Publications, Inc., Worchester, Mass., 1964.
- Liley, Alison, "Embroidery - A Fresh Approach", Mills and Boon Limited, London, 1964.
- Schuette, Marie and Miller, Sigrid, "A Pictorial Survey of Embroidery", Frederick A. Praeger, New York, 1964.

"Consider the Lilies", banner for Easter by Virginia Bath, 8' x 26", cotton applique on linen with embroidery in wool and cotton threads and plastic and wood moving parts. "Lilies" to symbolize all nature; leaf and bud symbols; blossoms in units of three; cup (chalice) shape and circle (eternity) common to all flowers.





Fabrics and trimmings can best be purchased locally at;  
 the department store.  
 the hardware store.  
 the five and dime store.

or through the mail-order catalogues, however, for large amounts, the manufacturer or wholesaler should be contacted. Here are a few suggestions:

Ben Bazar Limited  
 149 Waverly Place  
 New York, New York 10014

Burlap, etc.  
 Sample Card, 35¢

Lily Mills Co.  
 Creative Stitchery Division  
 Shelby, North Carolina

Threads, Yarns.

Fair - Tex Distributing Co., Inc.  
 868 - 6th Ave.  
 New York, New York 10001

Threads, Yarns

J. C. Yarn Co.  
 111 Spring St.  
 New York, New York 10012

Yarn

Standard Felt Co.  
 231 S. Green Street  
 Chicago, Illinois

Felt  
 Color chart available.

Craft and Hobby Book Service  
 Big Sur, California

Books  
 Write for catalogue indicating field of interest.

Trimming Treasures, Inc.  
 P.O. Box 771  
 Union, New Jersey 07083

Fringe, Tassels, etc.  
 Cotton and wool Thread  
 Color card available.

Knomark, Inc.  
 Springfield Gardens, New York

Flexible fabric glue  
 (Esquire's "Jiffy Sew")  
 This product is the most satisfactory on the market.

Standard Pennant Co.  
 Big Run, Pennsylvania

Felt

Felt Association  
 74 Trinity Place  
 42 New York, New York

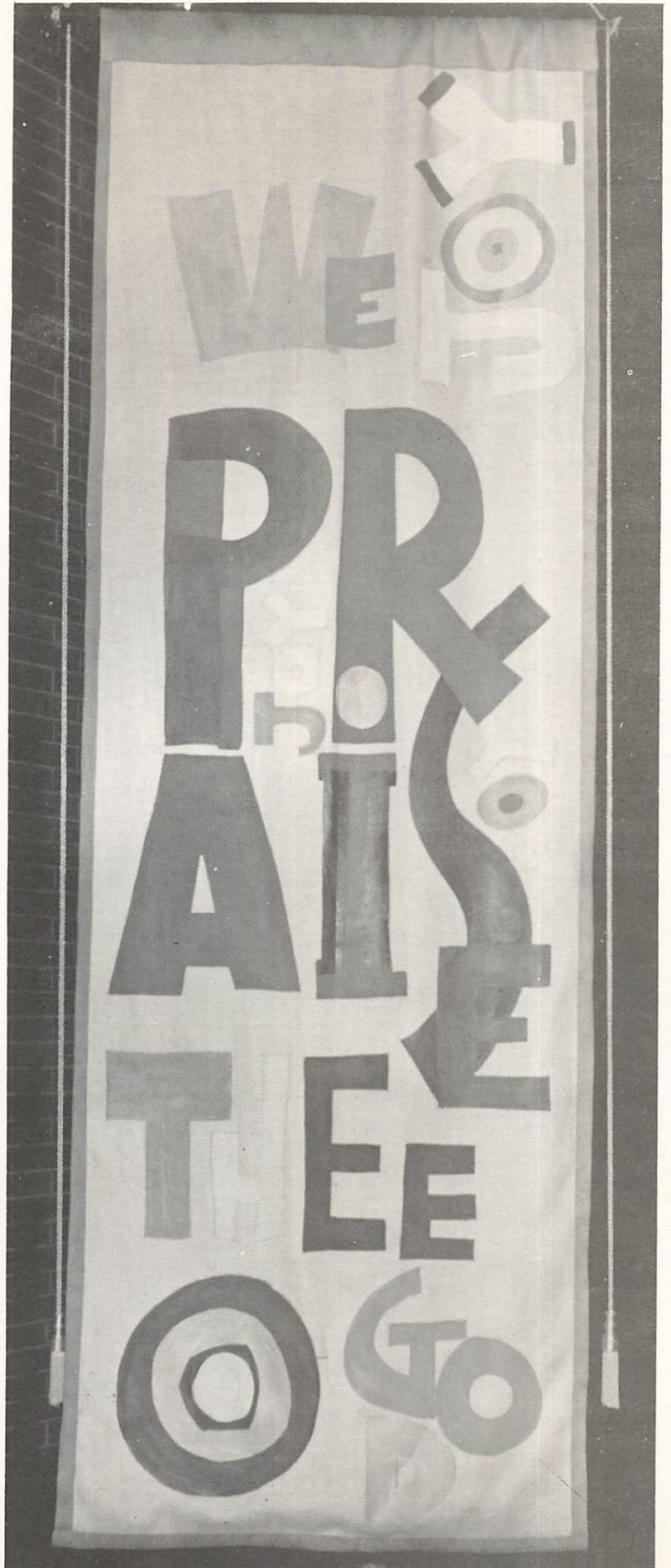
Free Booklet (Everybody Uses Felt)

# manufacturers and suppliers



Three house banners by  
 Sister M. Maria, O.S.F.



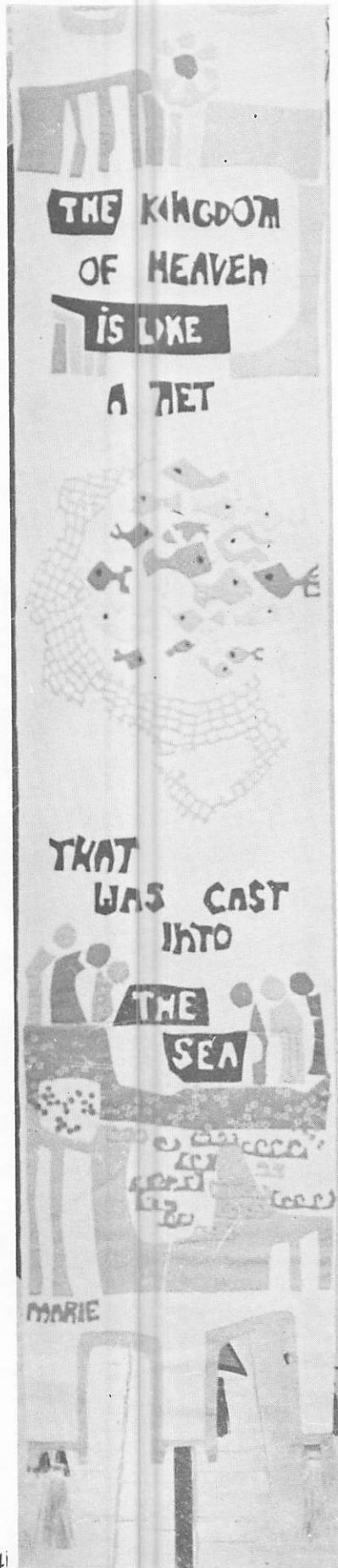


Banners by R. Andersen, St. Philomena Church  
Chicago, Illinois.

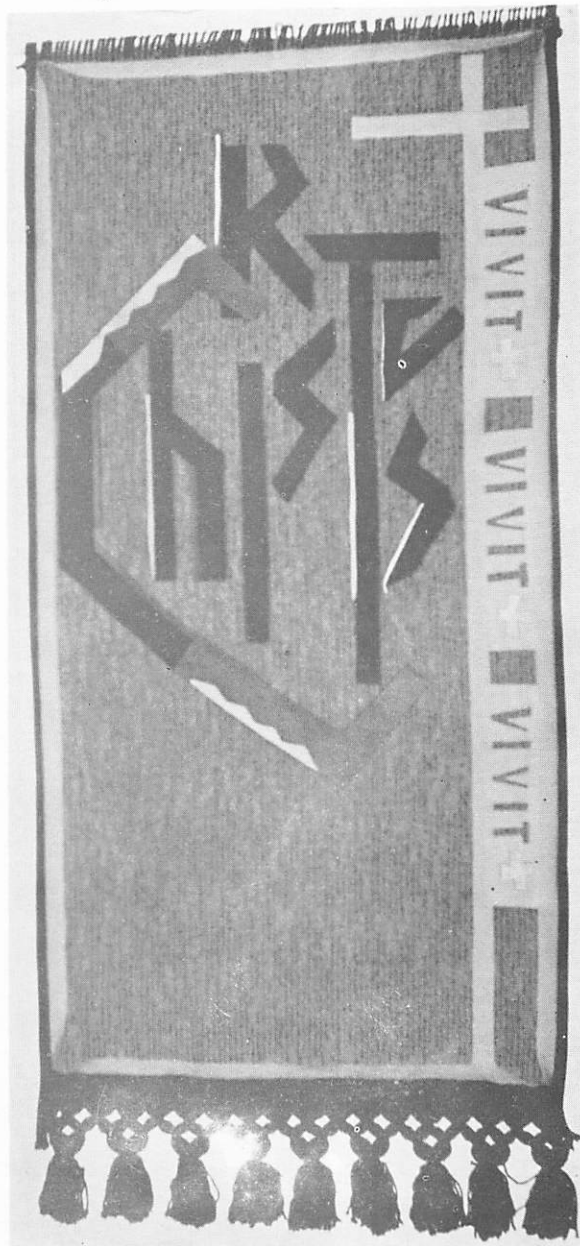




"The Kingdom of Heaven", student project, Cardinal Stritch College, Milwaukee, Wisconsin



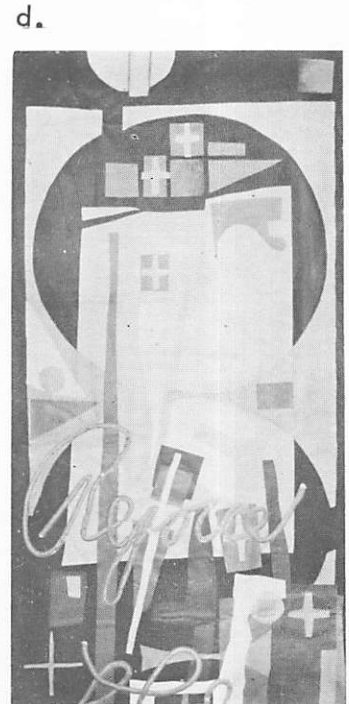
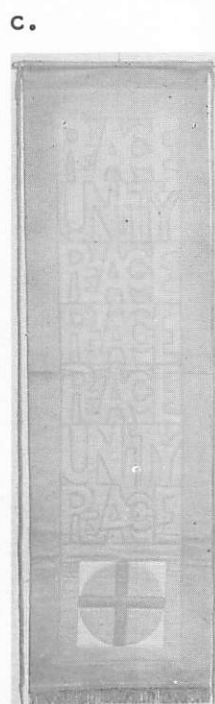
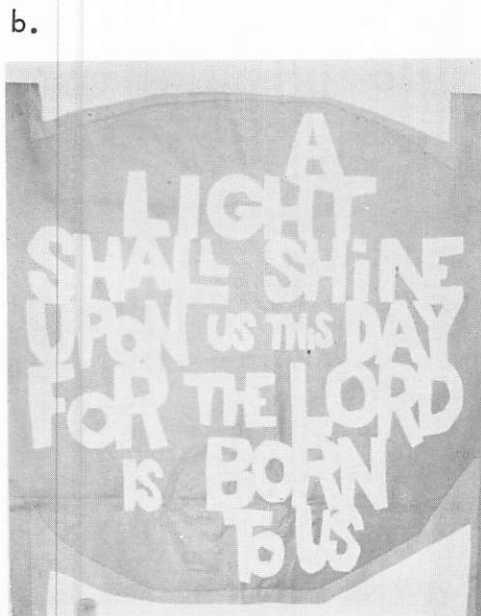
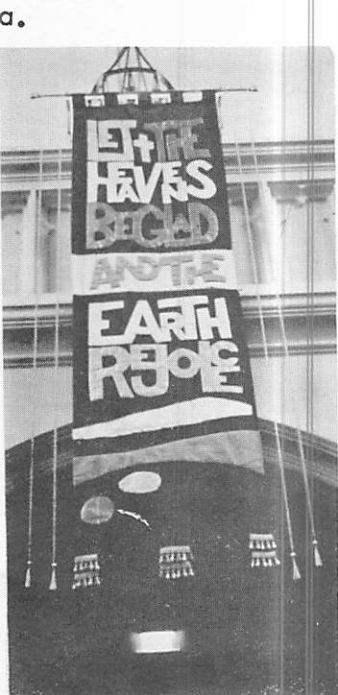
"Festival Banner", Gertrude Doderlein, Chicago



## ADDITIONAL PHOTOGRAPH IDENTIFICATION:

- I. Banner, Thai silk, linen, wood, lacquer and brass.  
Pre-Christian traditional motif by Virginia Bath
- II. Center panel from a three-part banner, R. Andersen
- VI. "Mystical Wedding", student project, Cardinal Stritch College, Milwaukee, Wisconsin.
- X. Lower photograph, courtesy of the Public Relations Department of the University of Chicago.
- 15. Massed banners by Norman LaLiberte from the Vatican Pavilion, New York World's Fair, 1965.
- 38. Student project, Cardinal Stritch College, Milwaukee, Wisconsin.

- a. Christmas banner, R. Andersen, St. Philomena Church, Chicago
- b. Detail, Christmas banner, R. Andersen, St. Philomena Church,
- c. "Peace, Unity", house banner, R. Andersen
- d. Detail, "Rejoice in the Lord", house banner, R. Andersen









Robert W. Andersen is a graduate of The School of The Art Institute of Chicago and studied at DePaul University, The University of Chicago and The Summer School of Painting in Saugatuck, Michigan. He was formerly with the Department of Museum Education at The Art Institute of Chicago and was Assistant Professor in the Fine Arts and Art History Departments of The School of The Art Institute. He currently teaches Art History at St. Joseph's College, East Chicago, Indiana. His work has been seen in many one-man and group exhibitions receiving numerous awards including: The Broadus James Clarke Award, Art Institute, 1958 and The William H. Bartels Prize, Art Institute, 1960. He is current president of The Christian Art Guild and a member of The Chicago Society of Artists, Inc. and is represented by the Sneed Gallery, Rockford, Illinois as well as The Christian Art Galleries in Chicago and Grand Rapids, Michigan.



Richard R. Caemmerer, Jr. is Professor of Art at Valparaiso University. He works in oils, watercolors, drawings, collages and stained glass, as well as being a liturgical designer. In addition to being president of Christian Art Associates he is vice-president of the National Institute for Contemporary Ecclesiastical Art; Chairman of the Fine Art Commission of the Lutheran Society for Worship, Music and Art; a member of the American Society for Church Architecture and the Guild for Religious Architecture.

Currently working on another book, Professor Caemmerer has written articles on religious art and architecture for several magazines. Professor Caemmerer holds the B.F.A. degree from Washington University, St. Louis, Mo.; the M.F.A. degree from Indiana University; and a Diploma from Heidelberg University, Germany.





Holy Spirit Banner, Acrylic Paint, R. Caemmerer Jr.



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1968

Andersen, Robert W.  
Banners, banners, banners, etc. /  
Robert W. Andersen, Richard R.  
Caemmerer, Jr. -- 2nd ed. -- Chicago :  
Christian Art Associates, 1968, c1967.  
xii, 48 p. : ill., ports. ; 28 cm.

1. Church pennants. 2. Banners. 3.  
Christian art and symbolism. I.  
Caemmerer, Richard R. II. Title

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# ELC

A large, bold, black graphic of the word "BANNERS" repeated multiple times in various orientations (horizontal, vertical, and diagonal) on a textured, light brown background. The text is highly stylized and overlaps itself, creating a complex, layered effect. The background has a subtle, fine-grained texture.